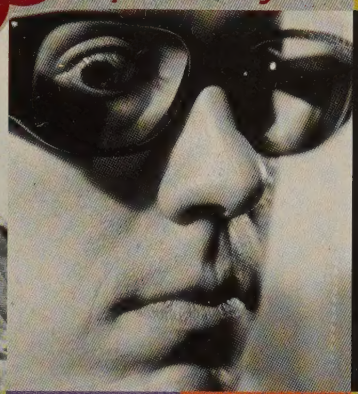
UCLA live

03 April-May



UCLA Performing Arts
Published by Los Angeles Magazine
Custom Publishing

In the early 1900's
Josep Arquer had a love affair
that lasted for more than a century...

Today, Josep's grandson,
Pere Arquer once again captures timeless love
in bands of 18k gold, with Barcelona enamel.

LES ALIANCES

COLLECTION

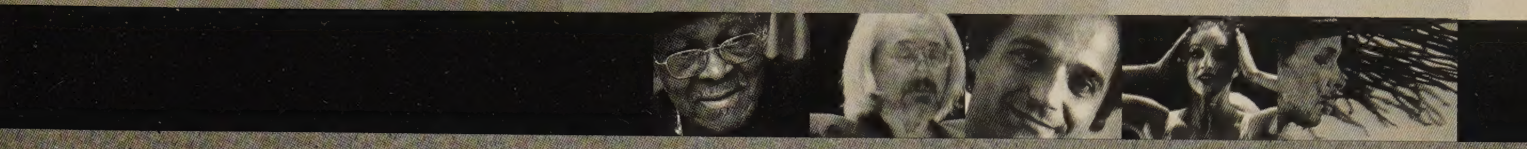
Sarah Leonard
fine jewelers®
Where *Quality* and *Ethics* come first... Since 1946

BRINGING "SPARKLE" TO THE UCLA COMMUNITY FOR 56 YEARS!

1055 westwood blvd.
westwood village
los angeles, ca 90024

(310) 208-3131

UCLAlive contenttable



APRIL/MAY 2003

3 **Buena Vista Social Club**

6 **Bach Collegium Japan**

14 **Takács Quartet and Muzsikás**

18 **Nederlands Dans Theater II**

22 **eighth blackbird** di/verge

26 **Billy Collins**

28 **Rennie Harris** Facing Mekka

34 **Krystian Zimerman**

36 **McSweeney's vs. They Might Be Giants**

38 **David Sedaris**

39 **Afro-Cuban All Stars**

41 **Ustad Vilayat and Shujaat Husain Khan**

43 **Anne-Marie McDermott** Prokofiev Piano Sonata Cycle

45 **Robert Lepage** La Casa Azul

49 **Royce Center Circle and Community Support**

Produced and published by Los Angeles Magazine Custom Publishing.
For information, contact 323-801-0022.

the new

www.UCLAlive.com

coming in June

to a computer near you

The UCLA Live 03-04 Season will be announced shortly!
Series Subscriptions go on sale at the end of May. If you are not on our mailing list, call now to receive your brochure!

UCLA Central Ticket Office 310.825.2101

TUESDAY–WEDNESDAY / **April 1–2, 2003 at 8 pm**
Royce Hall

BUENA VISTA SOCIAL CLUB
presents Orquesta Ibrahim Ferrer

IBRAHIM FERRER / Lead Singer
MANUEL GALBÁN / Guitar and Organ
CACHAITO LÓPEZ / Double Bass
GUAJIRO MIRABAL / Trumpet
AGUAJE RAMOS / Trombone
DEMETRIO MUÑIZ / Trombone
ROBERTO FONSECA / Trumpet
TONI JIMÉNEZ / Tenor Sax
VENTURA GARCÍA / Baritone Sax
ALFRED THOMPSON / Alto Sax
ANGEL TERRY / Congas
FILIBERTO SÁNCHEZ / Timbales
ROBERTICO MILLONARIO / Percussion
JAVIER ZALBA / Flute, Alto Sax, Baritone
LÁZARO VILLA / Backing Vocals
JIMMY JENKS / Tenor Sax
IDANIA / Backing Vocals
ALBERTO LA NOCHE / Bongos

SET LIST WILL BE ANNOUNCED FROM THE STAGE

—Running time is approximately ninety minutes with no intermission—

PROGRAM NOTES

Fellow musician and documentarian Ry Cooder aptly dubbed Ibrahim Ferrer "the Cuban Nat King Cole." In what has to be the comeback story of the century, this former Cuban music star emerged from a life of retirement and obscurity to light the world on fire with his contribution to The Buena Vista Social Club's recordings and film. Since then, vocalist Ferrer has released his own critically acclaimed recordings and toured the world playing to sold out houses again and again—continuing to reaffirm his position as one of the most influential artists from Cuba.

ABOUT THE ARTIST

Of all the larger-than-life personalities that make up the Buena Vista Social Club, **IBRAHIM FERRER** seemed the least likely to emerge as an international superstar. Mild-mannered and gentle-voiced, Ferrer had sung with many legendary bands in Cuba but had never become a star in his own right. On his trips outside of Cuba in 1996 with the Afro-Cuban All Stars and as the featured vocalist with Rubén González, Ferrer, with his wiry frame and ever-present Kangol cap, seemed essentially a collaborative talent—a foil for the many other colorful characters in these groups.

Yet within three years of these first international appearances, Ferrer was packing out the world's great venues—Royal Albert Hall, the Sydney Opera House, the Orchard Hall in Tokyo and receiving rapturous ovations from audiences for whom he had become the embodiment—the heart and soul—of the multimillion-selling Buena Vista phenomenon.

One incident illustrates just how global a celebrity Ibrahim Ferrer has become. In the midst of a hugely successful tour of Japan with fellow Buena Vistas, Rubén González and Omara Portuondo — they had sold out ten, 10,000 seat auditoriums, Ferrer wanted to buy a kimono. So one day he went for a walk through downtown Tokyo. The result was as unexpected as it was revealing—traffic came to a virtual standstill as awe-struck businessmen and suited office workers approached and asked, nervously, for his autograph. It was a reaction you would have expected for an American pop icon, not a septuagenarian Cuban singer.

Given the mythic quality of his life story, perhaps it was inevitable that Ferrer would become a

global star. He was born in 1927, near Santiago in eastern Cuba, the part of the island where most of Cuba's musical genres were born such as traditional *son*, the elegant European-influenced *danzon*, and so on. The circumstances of his birth reflect the mixture of struggle and joy that has marked his life: his mother went into labor with him at a social club dance.

During childhood, he nearly died of tetanus and although he had nurtured hopes of becoming a doctor, on his mother's death, when he was 12 years old, Ferrer had to take to the streets, selling sweets and popcorn in order to survive. One year later, he and his cousin started a group, Los Jóvenes del Son (The Young Men of Son), to play neighborhood parties. At their first performance he earned one peso fifty— "and I felt like a millionaire!" he says. He went on to sing in various local bands—Conjunto Sorpresa, Conjunto Wilson and Pacho Alonso's Maravilla de Beltran.

In 1955, he had a hit record, *El platanar de Bartolo* (Bartolo's Banana Field), with Orquesta Chepín-Chóven, Santiago's top group. This brought him some local fame but the song was released into the wider world without his name on it. "I would have been thrilled if my name had become known," he says, "but it never happened. Still, at least I had the satisfaction of knowing the tune was popular."

Moving to Havana in 1957, he worked with the legendary Orquesta Ritmo Oriental and the great Beny Moré—perhaps the most important Cuban musician of the twentieth century—before reuniting with Pacho Alonso's group who had also relocated to Havana, calling themselves Los Bocucos, after a drum used in Santiago carnivals.

In all of these incarnations, Ferrer was employed primarily to sing *guarachas*, *sones* and other uptempo numbers. Yet all the time his heart belonged to that classic, slow-burning ballad form, the *bolero*. "But I was always told that I was not good enough," he says, "that my voice was only suited to dance songs."

Throughout his career, Ferrer believed he was dogged by a mixture of bad luck and lack of faith from other musicians. "With Pacho Alonso and Beny Moré, I felt I was doing something important, but I was always left in the shadows. I felt loved by the audience, but not by my colleagues." Songs that had been tailor-made for him were given to other singers. When he finally got to sing a winning *bolero*, "Santa Cecilia," the piano arrangements mysteriously disappeared. And when a song of his, "La historia de Benetín," became popular on television, Ferrer's fellow band members told him the song was rubbish. He felt so humiliated he vowed never to sing the song again. "That disappointment marked me forever. After that I lost my enthusiasm for music." He came even to believe that there was a kind of curse on him.

Yet life still produced highs. In 1962, Los Bocucos toured the socialist world, playing at the French Communist Party's 'Fête de l'Humanité' in Paris, at the Verno Exhibition in Prague and, finally, at Moscow's Bolshoi Theatre. Ferrer had his photograph taken with two hundred Russian sailors in the port of Talinn, and he even sat next to Soviet premier Nikita Khruschev at a dinner during the height of the Cuban missile crisis. "He was a nice man," says Ferrer. "Small, with a very shiny bald head. But we had been on tour for two months, and had not heard any news. So, we had no idea what was going on."

Ferrer remained with Los Bocucos until his retirement in 1991. On leaving the music business, his principle feeling was one of relief, even though he was now back on the streets selling lottery tickets and shining shoes to make ends meet.

Then, one afternoon seven years ago, at the Buena Vista sessions, Ry Cooder asked if there was a softer voice that could be found for the bolero. Juan de Marcos González, the musical director of Sierra Maestra and A & R consultant of the Buena Vista sessions, immediately thought of Ibrahim and came to his house to ask him to do a recording. At first, "I wasn't interested," says Ferrer. "I had suffered a lot through music. I felt... I don't know how to say it... disappointed by my life in music. But he went on until I agreed to record a number with him. I told him I could not go anywhere without taking a bath. He said, "No, no, they are doing the recording now!" So, I left the shoes I was shining, and went with him to Egrem Studios."

"When I arrived at the recording studio, I found Rubén González there with Compay Segundo, Eliades Ochoa, Barbarito Torres, 'Guajiro' Mirabal... people I had looked up to all my life. I started humming while Rubén González was improvising at the piano, and to my surprise I found I could follow him. Eliades Ochoa saw me and started to play the Faustino Oramas tune that I sing called 'Ay Candela.' Ry Cooder and Nick Gold were in the control room. I didn't know who they were, but it seemed they liked my voice. And when I sang the *bolero* "Dos gardenias," they really noticed me. I still can't believe that I went there to record one number, and I ended up singing almost all of them. And I had been chosen as a *bolero* singer!"

Ferrer sang on the Grammy-nominated *Afro-Cuban All Stars* and on the Grammy-winning *Buena Vista Social Club*, which has gone on to sell 5 million copies. Meanwhile, his subsequent solo album *Buena Vista Social Club presents Ibrahim Ferrer* has sold 1.5 million copies. Produced by Ry Cooder, it demonstrated his formidable skills as a rhythmic improviser and, perhaps even more importantly, his definitive mastery of the bolero - most notably in "Silencio," the smoldering duet with Omara Portuondo.

For the past four years, Ferrer has been touring the world almost constantly. His backing band is "a dream come true," with musicians of the stature of 'Guajiro' Mirabal—"the best trumpeter I have ever met" —and Cachaíto López, generally regarded as Cuba's greatest bass player. "We had twenty-eight thousand people dancing in the rain in Munich," laughs Ibrahim. "Wherever we go women scream. One woman fainted. One gave me a handkerchief soaked in her tears, another her engagement ring.... People ask me what the secret is of the Buena Vista Social Club, and I say

"Best Vet in L.A." --- *Los Angeles Magazine*
ANIMAL MEDICAL CENTER OF SOUTHERN CALIFORNIA
Alan J. Schulman, D.V.M.
Diplomate A.C.V.S.
•Board Certified Specialist •New 14,000-sq ft, State-of-the-Art Facility
2340 S. Sepulveda Blvd. (between Olympic & Pico), WLA By app't. (310) 575-5656

it's simply the joy we feel in playing together."

Ferrer has now met everyone from Bruce Willis and Ricky Martin to the president of Iceland and, most importantly, Fidel Castro. "The day he shook my hand was one of the most important of my life," he says. He has moved out of his cramped flat in the old quarter of Havana to a spacious house. He has a car, and is able to provide for his grandchildren and great-grandchildren in the way that every Cuban dreams of doing. Lending his voice to a track on Damon Albarn's *Gorillaz* hit record, singing in Spanish over Wolof lyrics on Orchestra Baobab's new album are things that Ibrahim takes in stride.

His openness to other people and their music coupled with an amazing versatility enables him to add his own style to almost any form of music. Despite this very real success, Nick Gold describes Ferrer as "the most spiritual of the Buena Vistas." In his front room, the singer maintains an altar to San Lázaro—the saint who represents Babalú-Ayé, his patron-deity in the Afro-Cuban religion Santería—and he carries a carved ebony stick belonging to his mother with him at all times. "Some people think it's superstition," he says, "but I've had faith through the good times and the bad."

That these are good times is obvious from the gold discs that cover an entire wall in his house. "It seems that life had this moment waiting for me all along. Twenty years ago, I recorded a song called "¿Cuando me toca a mí?" (When is it my turn?). The song was taken from me by my band, and given to another singer. But now my turn has come. The singer who was no good has proven himself— the curse that I carried has been lifted."

There is a magical moment in Wim Wenders' documentary film *Buena Vista Social Club*, when Ferrer walks out into the New York night, and marvels at the beauty of everything around him, at his good fortune, and the extraordinary circumstances that have brought him there. People flock to see Ibrahim Ferrer because of his consummate vocal artistry, because of his warm and humorous personality, and also because by being there they are participating in an archetypal and life-affirming human story—of the little guy who triumphs through adversity, without losing his lust for life or his decency as a human being.

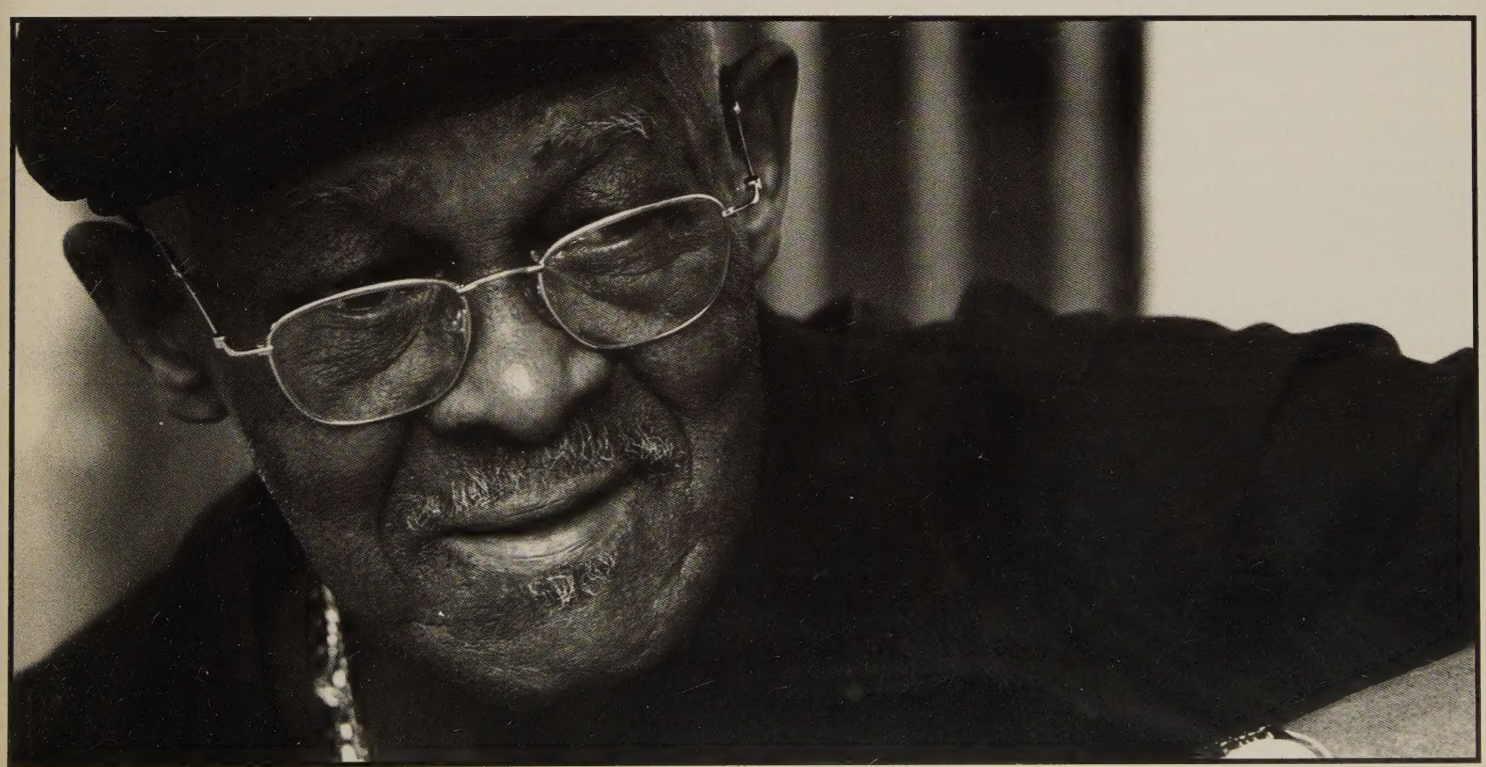
Nick Gold tells a story about making the new album. "We were desperately trying to finish some recordings but Ibrahim had a sore throat. He suggested that we could always get another singer for the remaining tracks. You simply can't imagine another star making that suggestion." Above all, Ferrer remains a painfully modest man who just happens to be one of the world's great singers.
In Ferrer's words "I don't want you to think I say this with pride, but I'm happy, I'm here and I'm fighting!"

Ibrahim Ferrer's new solo album *Buenos Hermanos* will be released on World Circuit in March 2003.

AWARDS
1997 Grammy for Best Tropical Latin Performance – Ry Cooder
Album: *Buena Vista Social Club*

CREW
Pierre Bechet, Tour Manager
Carmen Romero Recalde
Mr. Ferrer's Assistant & Press
Javier Lloret Moreno, PA Engineer
Dominique Cheprenet, Monitor Engineer
Francisco Xavier Valls Vallve, Light Engineer
Ariel Jimenez Portuondo, Road Manager
Caridad Diaz Surita, Mr. Ferrer's Personal Assistant
Keltman Valdés Ballaga, Backliner
Luis Felipe Heredia Guerra, Doctor

TOUR COORDINATION & BOOKING
International Music Network
278 Main Street
Gloucester, MA 01930



FRIDAY / **April 4, 2003 at 8 pm**
Royce Hall

BACH COLLEGIUM JAPAN

MASAAKI SUZUKI / Director and Cembalo

J.S. BACH St. John Passion, BWV245

SOLOISTS
YUKARI NONOSHITA / Soprano
ROBIN BLAZE, Countertenor / Alto
GERD TÜRK (*Evangelist*), **MAKOTO SAKURADA** (*Arias*) / Tenors
JOCHEN KUPFER (*Jesus*), **PETER KOOIJ** (*Arias* & *Pilate*) / Bass

CHORUS
MINAE FUJISAKI, YOSHIE HIDA (*Ancilla*), **MIHOKO HOSHIKAWA, NAOCO KAKETA** / Sopranos
HIROYA AOKI, SUMIHITO UESUGI, TAMAKI SUZUKI, MAKIKO YAMASHITA / Altos
SATOSHI MIZUKOSHI, MICHIO SHIMADA, JUN SUZUKI, YOSUKE TANIGUCHI (*Servus*) / Tenors
YOSHIYA HIDA, NAOKI SASAKI, CHIYUKI URANO (*Petrus*), **YUSUKE WATANABE** / Bass

ORCHESTRA
RYO TERAKADO / Leader
LILIKO MAEDA and **KIYOMI SUGA** / Flauto Traverso I,II
MASAMITSU SAN'NOMIYA, ATSUKO OZAKI / Oboe, Oboe d'amore, Oboe da Caccia I,II
RYO TERAKADO, YUKO TAKESHIMA, YUKO ARAKI / Violin I
AZUMI TAKADA, MIKA AKIHA, PAUL HERRERA / Violin II
YOSHIKO MORITA, AMIKO WATABE / Viola
HIROSHI FUKUZAWA / Viola da gamba
HIDEMI SUZUKI, MIME YAMAHIRO / Violoncello
SEIJI NISHIZAWA / Contrabass
KIYOTAKA DOHSAKA / Bassoon
NAOKO IMAI / Organ
TOSHIHIKO UMEOKA / Tuner
KYOKO OHTOMI , KAZUNORI FUKAHATA / BCJ Staff

—Running time is approximately one hour and 45 minutes with one intermission—

This performance is supported by the Shirley & Ralph Shapiro Director's Discretionary Fund.

Media Sponsor: K-Mozart 105.1

SATURDAY / **April 5, 2003 at 8 pm**
Royce Hall

BACH COLLEGIUM JAPAN

MASAAKI SUZUKI / Director

J.S. BACH St. Matthew Passion, BWV244

SOLOISTS
YUKARI NONOSHITA (*Arias*) / Soprano
ROBIN BLAZE (*Arias*) / Alto
GERD TÜRK (*Evangelist*), **MAKOTO SAKURADA** (*Arias*) / Tenors
PETER KOOIJ (*Jesus*), **JOCHEN KUPFER** (*Judas, Pilate, Arias*) / Bass

SOPRANO IN RIPIENO
YUKARI NONOSHITA and **ROBIN BLAZE**

CHORUS PRIMUS
YOSHIE HIDA (*Ancilla II*), **NAOCO KAKETA** (*Ancilla I*), MIKIKO SUZUKI / Sopranos
HIROYA AOKI, CHIHARU TAKAHASHI, YUKIE TAMURA / Altos
KAZUNORI NOMURA, MICHIO SHIMADA, YOSUKE TANIGUCHI / Tenors
YOSHIYA HIDA, NAOKI SASAKI, YUSUKE WATANABE (*Pontifex II*) / Bass

ORCHESTRA
KIYOMI SUGA, LILIKO MAEDA / Flauto Traverso & Flauto Dolce I,II
MASAMITSU SAN'NOMIYA, ATSUKO OZAKI / Oboe, Oboe d'amore / Oboe da Caccia I,II
RYO TERAKADO (*Leader*), **YUKO ARAKI, YUKIE YAMAGUCHI** / Violin I
YUKO TAKESHIMA / PAUL HERRERA / LUNA ODA / Violin II
YOSHIKO MORITA, SATOKI NAGAOKA / Viola
HIDEMI SUZUKI / Violoncello
SEIJI NISHIZAWA / Bass
NAOKO IMAI / Organ

CHORUS SECUNDUS
MINAE FUJISAKI, MIHOKO HOSHIKAWA (*Uxor Pilati*), **TAKAKO ONODERA** / Sopranos
TAMAKI SUZUKI, SUMIHITO UESUGI (*Testis I*), **MAKIKO YAMASHITA** / Altos
SATOSHI MIZUKOSHI (*Testis II*), **MAKOTO SAKURADA, JUN SUZUKI** / Tenors
DAISUKE FUJII / TETSUYA OI, CHIYUKI URANO (*Peter, Pontifex I*) / Bass
KANAE KIKUCHI, SATOKO OTA / Flauto Traverso I,II
KOJI EZAKI, YUKARI MAEHASHI / Oboe, Oboe d'amore I,II

—Running time is approximately two hours and 45 minutes with one intermission—

This performance is supported by the Shirley & Ralph Shapiro Director's Discretionary Fund.

Media Sponsor: k-Mozart 105.1

BACH COLLEGIUM JAPAN

AZUMI TAKADA (*Leader*), **TAKESHI KIRIYAMA, IZUMI SATO** / Violin I
MIKA AKIHA, MARI ONO, SATOMI WATANABE / Violin II
AMIKO WATABE, MINA FUKAZAWA / Viola
MIME YAMAHIRO / Violoncello
SHIGERU SAKURAI / Bass
MASATO SUZUKI / Organ
KIYOTAKA DOSAKA / Bassoon
HIROSHI FUKUZAWA / Viola da gamba
TOSHIHIKO UMEOKA / Tuner
KYOKO OHTOMI and **KAZUNORI FUKAHATA** / BCJ Staff

BACH COLLEGIUM JAPAN USA TOUR 2003 is supported by
Agency for Cultural Affairs of Japan
The Japan Foundation
The Kao Foundation For Arts And Sciences
The Mitsubishi Trust Foundation for the Arts
The Nomura Cultural Foundation
Northwest Airlines
NEC
SUNTORY
Tokyo Opera City Cultural Foundation

Special Thanks also to the BCJ Audiences in Japan who contributed to the funding for this tour.

PROGRAM NOTES
by John Mangum

JOHANN SEBATIAN BACH: THE WORKING MUSICIAN

When one thinks of a great composer, the typical scene usually unfolds along the lines of a creative genius, thundering away at the piano by candlelight in a drafty garret, fingers stained with ink from scrawling furiously on oversized sheets of manuscript paper late at night, or of a hypersensitive individual, soaking up nature and creating inspired masterpieces in a lakeside villa in the picturesque solitude of the Austrian Alps. This idea of the composer as genius, whose creativity somehow separated him from other mere mortals, dates back to the time of Mozart (especially the Mozart most people know and love, the foul-mouthed cackling fiend who was, however, deadly serious about his music, brought to life by actor Tom Hulce in the movie version of Peter Shaffer's *Amadeus*) and can be traced trough Beethoven, Schumann (who heard voices and died in an insane asylum, which allows him to share the title of ultimate musical genius of the Romantic era with the splenetic, brilliant, and totally-unappreciated-during-his-lifetime French composer Hector Berlioz), Mahler, and Stravinsky right down to the iconoclasts of our own day.

Johann Sebastian Bach (1685-1750) was born long before the notion of genius anyone had thought of calling extraordinarily gifted creative individuals geniuses. Most of the people we celebrate today for their talents were, in the 17th and 18th centuries, part of a sprawling apparatus in the service of kings, princes, and religion. Painters, architects, sculptors, and musicians existed to glorify the majesty of every kind of authority, temporal or otherwise, in all of its manifestations.

When he first performed his *St. John Passion*, BWV 245, and his *St. Matthew Passion*, BWV 244, in the 1720s (the *St John* in 1724, and the *St. Matthew* in 1727 according to the most recent scholarship; the previously accepted date was 1729 and some have also argued that the work was not unveiled until 1736), Bach worked for the Leipzig Town Council. He was the city's *Director musices*, which meant he was in charge of organizing music for civic ceremonies and also for religious services on Sundays and festival days, and cantor of the city's main school, which was at the Church of St. Thomas. As cantor, Bach taught up to four

hours of classes a day, rehearsed choirs and musicians for ceremonial and church performances, led those performances, and still found time to compose and to help raise ten children. (Bach was married twice and fathered 21 children, but eleven died in infancy.)

Unlike the documents that survive from composers beginning with Mozart (who lived from 1756-1788 and was thus two generations younger than Bach), most of whom maintained a voluminous personal correspondence and most of which demonstrate some awareness of the subject's genius, the letters and documents pertaining to Bach read more like the personnel file of a competent but unappreciated mid-level drone at some faceless corporation. (Every scrap of paper known to scholars that mentions Bach has been collected in a volume entitled *The New Bach Reader*, which makes for fascinating reading for anyone interested in the composer.) These documents include dedications thick with the obsequious groveling of a humble servant before his royal masters, reports decrying the inadequacies of the musical forces available to him, and letters complaining about his intractable, pig-headed colleagues.

Some scholars have relied on other evidence to argue that Bach was aware of his significance—a family genealogy he wrote, and his collection of music by his forbears and relations. But the genealogy seems more like an avocation, an interest in his family that Bach would have pursued regardless of his profession. And the collection of music— the so-called *Alt-Bachisches Archiv*—falls more into the category of professional tool rather than that of revered family heirloom. Bach sometimes had to arrange music for as many as ten events a week, and, since composing new music for each of these was impossible, the collection was something he needed to do his job, like a tailor needs a bolt of cloth or a baker needs a sack of flour. The comparison is appropriate, because Bach would have recognized himself as an artisan, a supremely talented and competent tradesman.

When the German composer Felix Mendelssohn revived the *St. Matthew Passion* in Berlin in 1827, Bach had been long-forgotten by the public. Composers were no longer tradesmen; they were geniuses, with all of the incumbent personality quirks that fascinated their publics. Bach's works were only known to a select few, and it was one of these, Mendelssohn, and his performance of the *St. Matthew Passion* that brought about the recognition of Bach as a genius. What is it about the *St. Matthew Passion* that instantly secured Bach a position in the pantheon of Western music alongside Mozart and Beethoven after the work's pivotal 1827 revival?

Of the thousand-odd works by Bach that survive, the *St. Matthew Passion* is the most ambitious in scale, both in terms of the forces employed and in terms of length. Bach composed the work for soloists (most performances use five), double orchestra, double chorus, treble chorus, and continuo (a handful of instruments to realize the bass line). The *Passion* is in two parts, and most "historically aware" performances of the kind you'll hear at these concerts (where the musicians try to replicate a performance of Bach's time by using 18th century instruments, by eschewing modern affectations such as vibrato in their playing, and by choosing tempi which are generally more lively than the reverentially slow ones employed by conductors raised in the 19th century tradition) clock in at about two hours and 45 minutes.

The *St. Matthew Passion* is not only music on a massive scale, but it is also gripping drama. Bach and his librettist Christian Friedrich Henrici, who wrote under the pseudonym Picander, used the Biblical story of Jesus' crucifixion as narrated in Matthew 26 and 27 as the basis of their oratorio. The work begins with a scene of overwhelming power, as Jesus bears the cross on the road to Golgotha. The double chorus, used antiphonally, recreates the crowds assembled along the road, commenting on the scene—"See Him!" "Whom?" "The bridegroom Christ." "See Him!" "How?" "Like a spotless Lamb." —while the treble chorus intones the chorale "O Lamm Gottes" (O Lamb of God).

What follows this scene of tremendous drama is a succession of recitatives, arias, and chorales. In the manner typical of 18th-century dramatic music, the recitatives move the story along, while the arias and chorales offer individual and communal moments of contemplation and reflection. The chorus also plays a part in propelling the narrative, appearing as the voice of the crowd at pivotal moments, such as their cry of "Laß ihn kreuzigen!" (Let Him be crucified) in Part II. The Passion contains some of Bach's most famous arias – the alto aria "Buß und Reu" (Grief for sin) in Part I, and the alto aria "Erbarme Dich" (Have mercy) and the bass aria "Mache dich, mein Herze, rein" (Make thyself, my heart, pure) in Part II, among them.

The *St. John Passion*, BWV 245, preceded the *St. Matthew* in Bach's output. He composed it for Good Friday vespers at Leipzig's Church of St. Nicholas in 1724 and went on to make several revisions, the last of these in 1749. Had the *St. Matthew Passion* disappeared like the (at least) one other Passion by Bach, the *St. John Passion* would still provide ample evidence of his ability to sustain dramatic tension over the course of a long, complex, and extremely rich musical work.

Bach himself may have cobbled together the *St. John's* text; it uses the Biblical book of John, chapters 18 and 19 as its basis, with interpolations from Matthew 26 and 27 and a Passion text by the Hamburg writer Barthold Heinrich Brockes. The opening chorus, "Herr, unser Herrscher" (Lord, our master), sets the scene with its unremitting pleas from the faithful for Christ to "show us, by your passion, that you... triumph even in the deepest humiliation." What follows is a much more dramatic, less reflective rendition of the narrative, with a more prominent role for the chorus, which again represents the crowd. Bach's interweaving of chorus and recitative during the crucifixion in Part II is a masterly example of his ability to sustain dramatic tension through a seemingly simple juxtaposition of musical forces.

Bach's Passions represent their composer at the pinnacle of his art. Every moment of both is perfectly crafted, and the works are a summation of a century and a half of German sacred music. Bach truly was, to borrow the words of musicologist Karl Geiringer, "the culmination of an era." It was an era of gifted musical craftsmen, who neither sought nor expected fame or fortune, but rather honed their craft to glorify kings, princes, and ultimately something higher. Bach's Passions are not only matchless musical masterpieces, but they are also an inspired meditations from a profoundly religious man on his most deeply-held beliefs. It was not for nothing that Bach inscribed his manuscripts "Soli Deo Gloria" – "For the glory of God alone."

John Mangum holds a Ph.D. in history from UCLA. He is the program annotator for the Los Angeles Philharmonic, and has also written for Los Angeles Opera and the Hong Kong Arts Festival.

ST. JOHN PASSION

PART ONE

1. Chorus / Herr, unser Herrscher, dessen Ruhm... / Lord, our sovereign, whose fame

2a. Recitative / Jesus ging mit seinten Jungern..... / Jesus went forth with his disciples

2b. Chorus / Jesum von Nazareth! / Jesus of Nazareth.

2c. Recitative / Jesus spricht zu ihnen..... Jesus saith unto them:

2d. Chorus / Jesum von Nazareth! / Jesus of Nazareth.

2e. Recitative / Jesus antowortete.... / Jesus answered:

3. Chorale / O große Lieb', o Lieb' ohn'alle Maße.... / Oh, great love, oh love immeasurable

4. Recitative / Auf daß das Wort erhüllet würde... / That the saying might be fulfilled

5. Chorale / Dein Will' gescheh', Herr Gott, zugleich..... / May your will be done, Lord God

6. Recitative / Die Schar aber und der Oberhauptmann..... / Then the band and the captain

7. Aria / Von den Stricken... / To free me from....

8. Recitative / Simon Petrus aber folgete Jesum nach..... / And Simon Peter followed Jesus

9. Aria / Ich folge dir gleichfalls mit freudigen Schritten..... Likewise I follow you similarly with joyful step

10. Recitative / Derselbige Jünger war dem Hohenpriester bekannt..... / That disciple was known unto the high priest

11. Chorale / Wer hat dich so geschlagen.... Who has beaten you

12a. Recitative / Und Hannas sandte ihn gebunden... / Now Annas had sent him bound.

12b. Chorus / Bist di nicht seiner Jünger einer? / Art not thou also one of his disciples

12c. Recitative / Er leugnete aber.... / He denied it

13. Aria / Ach, mein Sinn.... / Oh my mind

14. Chorale / Petrus, der nicht denkt zurück... Peter, who does not reflect

PART TWO

15. Chorale / Christus, der uns selig macht.... / Christ who makes us blessed

16a. Recitative / Da führeten sie Jesum.... Then led they Jesus

16b. Chorus / Wäre dieser nicht ein Übeltäter.... / If he were not a malefactor

16c. Recitative / Da sprach Pilatus zu ihnen.... Then said Pilate unto them

16d. Chorus / Wir dürfen niemand töten. It is not lawful for us to put anyone to death

16e. Recitative / Auf daß erfüllet würde.... That the saying...

17. Chorale / Ach, großer König, groß zu allen Zeiten..... / Oh great King, great in all eternity

18a. Recitative / Da sprach Pilatus zu ihm.... Pilate therefore said unto him

18b. Chorus / Nicht diesen, diesen nicht, sondern Barrabam! / Not this man, but Barabbas.

18c. Recitative / Barrabas aber war ein Mörder.... / Now Barabbas was a robber

19. Arioso / Betrachte, meine Seel', mit ängstlichem Vergnügen.... / Consider my soul, with anxious delight

20. Aria / Mein Jesu, ach! Dein schmerzhaft bitter Leiden....

21a. Recitative / Und die Kreiegsknechte flochten.... / And the soldiers platted

21b. Chorus / Sei gegegrüßet, lieber Judenkönig! / Hail, King of the Jews.

21c. Recitative / Und gaben ihm Backenstreiche..... / And they smote him with their hands

21d. Chorus / Kreuzige, kreuzige! Crucify him, crucify him.

21e. Recitative / Pilatus sprach zu ihnen..... Pilate saith unto them:

21f. Chorus / Wir haben ein Gesetz..... We have a law

21g. Recitative / Da Pilatus das Wort hörete... When Pilate therefore heard that saying

22. Chorale / Durch dein Gefängnis, Gottes Sohn... / Through your prison

23a. Recitative / Die Juden aber schrieen und sprachen: / But the Jews cried out saying

23b. Chorus / Lässet du diesen los.... If thou let this man go

23c. Recitative / Da Pilatus das Wort hörete... When Pilate therefore heard that saying

23d. Chorus / Weg, weg mit dem, kreuzige ihn / Away with him, away with him, crucify him

23e. Recitative / Spricht Pilatus zu ihnen.... Pilate saith unto them:

23f. Chorus / Wir haben keinen König, denn den Kaiser. / We have no king but Cæsar.

23g. Recitative / Da überantwortete er ihn... Then delivered he him

24. Aria / Eilt, ihr angefocht' nen Seelen..... Hurry, you tempted souls

25a. Rectitative / Allda kreuzigten sie ihn.... Where they crucified him

25b. Chorale / Schreiber nicht: der Juden König... / Write not, The King of the Jews

25c. Recitative / Pilatus antwortet.... / Pilate answered:

26. Chorale / In meines Herzens Grunde.... In the depths of my heart

27a. Recitative / Die Kriegsknechte aber... Then the soldiers

27b. Chorus / Lasset uns den nicht zerteilen... / Let us not rend it

27c. Recitative / Auf daß erfüllet würde die Schrift... / That the scripture might be fulfilled

28. Chorale / Er nahm alles wohl in acht... He took care of everything so well

29. Recitative / Und von Stund' an nahm sie der Jünger... / And from that hour that disciple

30. Aria / Es ist vollbracht!... /It is finished.

31. Recitative / Und neiget das Haupt .... And he bowed his head,.

32. Aria / Mein teurer Heiland, laß dich fragen... / My dear Saviour, let me ask you

33. Recitative / Und siehe da, der Vorhang im Tempel Zerriß.... / And, behold, the veil of the temple

34. Arioso / Mein Herz! In dem die ganze Welt... / My heart! In it the whole world

35. Aria / Zerfließe, mein Herze, in Fluten der Zähren.... / Melt, my heart, in the river of

36. Recitative / Die Juden aber, dieweil es der Rüsttag war... / The Jews therefore, because it was the preparation,

37. Chorale / O hilf, Christe, Gottes Sohn.... O help, Christ, Son of God

38. Recitative / Darnach bat Pilatum Joseph von Arimathia.... / And after this Joseph of Arimathæa

39. Chorus / Ruht wohl, ihr heligen Gebeine... / Rest well, you holy bones

40. Chorale / Ach, Herr, laß dein' live' Engelein.... / Oh Lord, let your dearest angels

ST. MATTHEW PASSION
PART ONE

1. Chorus with Chorale / Kommt, ihr Töchter, helft mir klagen, / Come, you daughters, help me to mourn.

Salbung in Bethanien (Anointing in Bethany) / 2. Recitative: Evangelist / Da Jesus diese Rede vollendet hatte, / When Jesus had finished all these sayings.

3. Chorale / Herzliebster Jesu, was hast du verbrochen, / Dearest Jesus, what crime have you committed.

4a. Recitative: Evangelist / Da versammleten sich die Hohenpriester, / Then assembled together the chief priests.

4b. Chorus / Ja nicht auf das Fest, / Not on the feast day.

4c. Recitative: Evangelist / Da nun Jesus war zu Bethanien, / Now when Jesus was in Bethany.

4d. Chorus / Wozu dienet dieser Unrat? To what purpose is this waste?

4e. Recitative: Evangelist, Jesus / Da das Jesus merkete, sprach er zu ihnen: / When Jesus understood it, he said unto them:

5. Recitative: Alto / Du lieber Heiland du, You dear Savior.

6. Aria: Alto / Buß und Reu Penance and repentance

Verrat des Judas (Judas's Betrayal) / 7. Recitative: Evangelist / Da ging hin der Zwölfen einer, / Then one of the twelve.

8. Aria / Blute nur, du liebes Herz! Bleed now, you dear hear!

9a. Recitative: Evangelist / Aber am ersten Tage der süßen Brot / Now, the first day of the feast of unleavened bread

9b. Chorus / Wo wilst du, daß wir dir bereiten / Where wilt thou that we prepare

9c. Recitative: Evangelist, Jesus / Gehet hin in die Stadt zu einem und sprecht zu ihm: / Go into the city to such a man and say unto him:

9d. Recitative: Evangelist / Und sie wurden sehr betrübt / And they were exceeding sorrowful

9e. Chorus / Herr, bin ich's? / Lord, is it I?

10. Chorale / Ich bin's, ich sollte büßen, It is I, I should atone.

11. Recitative: Evangelist, Jesus / Evangelist: Er antwortete und sprach: / Evangelist: And he answered and said:

12. Recitative / Wiewohl mein Herz in Träen schwimmt, / Although my heart is swimming in tears,

13. Aria: / Ich will dir mein Herze schenken, / I wish to give you my heart,

14. Recitative: Evangelist / Und da sie den Lobgesang gesprochen hatten, / And when they had sung an hymn,

15. Chorale / Erkenne mich, mein Hüter, Recognize me, my guardian,

16. Recitative: Evangelist / Petrus aber antwortete und sprach zu ihm: / Peter answered and said unto him:

17. Chorale / Ich will hier bei dir stehen; I want to stand beside you;

18. Recitative: Evangelist / Da kam Jesus mit ihnen / Then cometh Jesus with them

19. Recitative / O Schmerz! / O pain!

20. Aria / Ich will bei meinem Jesu wachen. / I want to watch by my Jesus.

21. Recitative: Evangelist / Und ging hin ein wenig, / And he went a little farther,

22. Recitative / Der Heiland fällt vor seinem Vater nieder: / The Saviour falls down before his father:

23. Aria / Gerne will ich mich bequemen, I would willingly,

24. Recitative: Evangelist / Und er kam zu seinen Jüngern / And he cometh unto the disciples,

25. Chorale / Was mein Gott will, das g'scheh allzeit, / What my God wishes, always happens,

26. Recitative: Evangelist / Und er kam und fand sie aber schlafend, / And he came and found them asleep again,

27a. Aria / So ist mein Jesus nun gefangen, / So my Jesus has been captured.

27b. Chorus / Sind Blitze, sind Donner in Wolken verschwunden? / Have lightnings and thunders disappeared in the clouds?

28. Recitative: Evangelist / Und siehe, einer aus denen, die mit Jesu waren, / And behold, one of them that were with Jesus,

29. Chorale / O Mensch, bewein dein Sünde groß, / O man, lament your great sins,

PART TWO

30. Aria: Solo / Ach! nun ist mein Jesus hin! / O, now my Saviour is gone!

31. Recitative: Evangelist / Die aber Jesum gegriffen hatten, / And they that had laid hold on Jesus,

32. Chorale / Mir hat die Welt trüglich gericht' / The world has judged me treacherously

33. Recitative: Evangelist / Und wiewohl viel falsche Zeugen Herzutraten, / Yea, though many false witnesses came,

34. Recitative / Mein Jesus schweigt, / My Jesus is silent,

35. Aria / Geduld! Wenn mich falsche Zungen stechen. / Patience! When false tongues strike me.

36a. Recitative: Evangelist / Und der Hohepriester antwortete und sprach zu ihm: / And the high priest answered and said unto him:

36b. Chorus / Er ist des todes schuldig!
He is guilty of death!

36c. Recitative: Evangelist / Da speieten sie aus in sein Angesicht, / Then did they spit in his face,

36d. Chorus / Weissage uns, Christe,
Prophesy, unto us, thou Christ,

37. Chorale / Wer hat dich so geschlagen,
Who has beaten you thus,

38a. Recitative: Evangelist / Petrus aber saß draußen im Palast; / Now Peter sat without in the palace;

38b. Chorus / Wahrlich, du bist auch einer von denen; / Surely thou also art one of them;

38c. Recitative: Evangelist / Da hub er an, sich zu verfluchen und zu schwören: / Then began he to curse and swear saying:

39. Aria / Erbarme dich, / Have mercy,

40. Chorale / Bin ich gleich von dir gewichen, / If I have turned away from you,

41a. Recitative: Evangelist / Des Morgens aber hielten, / When the morning was come,

41b. Chorus / Was gehet uns das an? Da siehe du zu! / What is that to us? See thou to that.

41c. Recitative: Evangelist / Und er warf die Silberlinge in den tempel, / And he cast down the pieces of silver in the temple,

42. Aria / Gebt mir meinen Jesum wieder!
Give me back my Jesus!

43. Recitative: Evangelist / Sie hielten aber einen Rat, / And they took counsel together,

44. Chorale / Befiehl du deine Wege
Confide your way

45a. Recitative: Evangelist / Auf das Fest
Now at that Feast

45b. Chorus / Laß ihn Kreuzigen!
Let him be crucified!

46. Chorale / Wie wunderbarlich ist doch diese Strafe! / How singular is this chastisement!

47. Recitative: Evangelist / Der Landpfleger sagte: / And the governor said:

48. Recitative / Er hat uns allen wohlgetan, / He has done well for all of us,

49. Aria / Aus Liebe, For love,

50a. Recitative: Evangelist / Sie s chrieen aber noch mehr und sprachen: / But they cried out the more, saying:

50b. Chorus / Laß ihn kreuzigen! / Let him be crucified!

50c. Recitative: Evangelist / Da aber Pilatus sahe, daß er nichts schaffete, / When Pilate saw that he could prevail nothing,

50d. Chorus / Sein Blut komme über uns unsre Kinder. / His blood be on us and our children.

50e. Recitative: Evangelist / Da gab er ihnen Barrabam los; / Then released he Barabbas unto them;

51. Recitative / Erbarm es Gott! / Have mercy on us God!

52. Aria / Können Tränen meiner Wangen
If my tears and plaints

53a. Recitative: Evangelist / Da nahmen die Kriegsknechte des Landpflegers Jesum
Then the soldiers of the governor took Jesus

53b. Chorus / Gegrüßet seist du, Jüdenkönig! / Hail, King of the Jews!

53c. Recitative: Evangelist / Und speieten ihn, / And they spit upon him,

54. Chorale / O Haupt voll Blut und Wunden, / O bleeding and wounded head,

55. Recitative: Evangelist / Und da sie ihn verspottet hatten, / And after that they had mocked him,

56. Recitative / Ja freilich will in uns das Fleisch und Blut / Yes, verily will flesh and blood

57. Aria / Komm, süßes Kreuz, so will ich sagen, / Come, sweet cross, I would say,

58a. Recitative: Evangelist / Und da sie an die Stätte kamen / And when they were come

58b. Chorus / Der du den Tempel Gottes Zerbrichst, / Thou that destroyest the temple of God,

58c. Recitative: Evangelist / Desgleichen auch die Hohenpriester / Likewise also the chief priests

58d. Chorus / Andern hat er geholfen und kann ihm selber nicht helfen, / He saved others, himself he cannot save,

No. 58e Recitative: Evangelist / Desgleichen schmäheten ihn auch die Mörder, / The thieves also which were crucified with him,

No. 59 Recitative / Ach Golgatha, unselges Golgatha! / O Golgatha, unholy Golgatha!

60. Aria / Sehet, Jesus hat die Hand, / Look, Jesus has his hand

61a. Recitative: Evangelist / Und von der sechsten Stunde an / Now from the sixth hour

61b. Chorus / Der rufet dem Elias! / This mand calleth for Elias!

61c. Recitative: Evangelist / Und bald lief einer unter ihnen, / And straightway one of them ran,

61d. Chorus / Halt! laß sehen, ob Elias komme und ihm helfe? / Let be, let us see whether Elias will come to save him.

61e. Recitative: Evangelist / Aber Jesus schriee abermal laut und verschied. / Jesus, when he had cried again with a loud voice

62. Chorale / Wenn ich einmal soll scheiden, / When I shall once depart,

63a. Recitative: Evangelist / Und siehe da, der Vorhang im Tempel / And behold, the veil of the temple

63b. Chorus / Wahrlich dieser ist Gottes Sohn gewesen. / Truly this was the Son of God.

63c. Recitative: Evangelist / Und es waren viel Weiber da, / And many women were there

64. Recitative / Am Abend, da es kühle war, / In the evening when it was cool,

65. Aria / Mache dich, mein Herze, rein, Clean yourself, my heart,

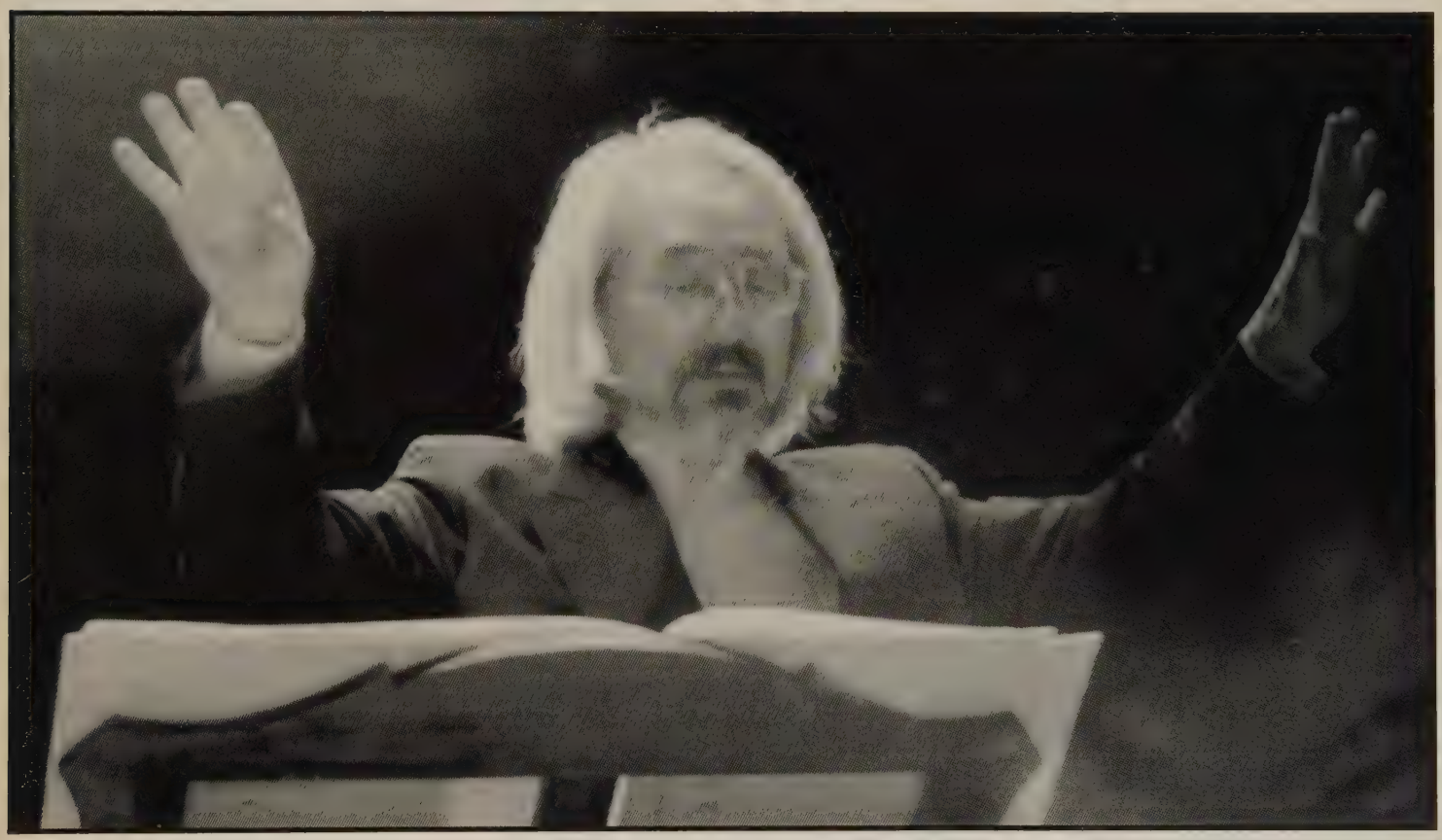
66a. Recitative: Evangelist / Und Joseph nahm den Leib / And when Joseph had taken the body

66b. Chorus / Herr, wir haben gedacht, daß dieser Verführer sprach, / Sir, we remember that the deceiver said,

66c. Recitative: Evangelist / Pilatus sprach zu ihnen: / Pilate said unto them,

67. Recitative / Nun ist der Herr zu Ruh gebracht. / Now the Lord is laid to rest.

68. Chorus / Wir setzen uns mit Tränen nieder / We sit down in tears



1055 westwood blvd
westwood village

(310) 208-3131

A *Benefactor* member of Royce Center Circle

Sarah Leonard
fine jewelers
"Where *Quality* and *Ethics* Come First" - Since 1946

Westwood's oldest and most respected jeweler takes great pride and pleasure in supporting UCLA Performing Arts

Our staff of 14 includes
9 Graduate Gemologists

MEMBER AGS AMERICAN GEM SOCIETY

THURSDAY / April 10, 2003 at 8 pm
Royce Hall

TAKÁCS QUARTET AND MUZSIKÁS

TAKÁCS: EDWARD DUSINBERRE / violin; **KÁROLY SCHRANZ** / violin; **ROGER TAPPING** / viola; **ANDRÁS FEJÉR** / cello

MUZSIKÁS: PÉTER ÉRI / viola, percussion, flute, guitar; **DÁNIEL HAMAR** / bass, gardon; **LÁSZLÓ PORTELEKI** / violin; **MIHÁLY SIPOS** / violin; with **MÁRTA SEBESTYÉN** / vocal

1. Szászcsávási táncok (Dances from Transylvania) *string band*
2. Pásztornóták hosszúfurulyán (Long Flute Melodies) *long flute*; Sebestyén, vocal
   Kanásztáncok két hegedü (Swineherd's Dances) two violins
   Ugrós és friss (Transdanubian Ugros and fast Csardas) string band
3. **BÉLA BARTÓK:** String Quartet No. 4 (1928)
   Allegro, *Takács Quartet*
   Moldvai övestánc (Dance Music of Moldavia) *flute, lute, drum*
   Prestissimo, con sordino *Takács Quartet*
   Fújnak a fellegek (Peacock Melody) *flute*; Sebestyén, vocal
   Non troppo lento *Takács Quartet*
   Gyimesi táncok (Dances of Gyimes) *violin, gardon*
   Allegretto pizzicato *Takács Quartet*
   Allegro molto *Takács Quartet*

—Intermission—

1. **ZOLTÁN KODÁLY:** String Quartet No. 2: fragment of the 2nd Movement (1908-09) *Takács Quartet*
2. Marosszéki Táncok (Dances of Marosszék) *string band*; Sebestyén, vocal
3. Dudautánzás énekhangon (Vocal imitation of the bagpipes) Sebestyén, vocal
   BÉLA BARTÓK: Sonatina (1915; transcribed by Roger Tapping)
   Bagpipes *Takács Quartet* and *contrabass*
   Bear Dance *Takács Quartet* and *contrabass*
   Gyimesi medvetánc és héjsza (Bear dance from Gyimes) *violin, gardon*
4. **BÉLA BARTÓK:** Violin Duos (1931), with source tunes
   Toronáli táncok (Dances of Torontál) violins, gardon
   Violin Duo No. 44 Mihály Sipos and Károly Schranz (later: Muzsikás)
   Pejparipam rezpatkója (The shoe of my horse) Márta Sebestyén, vocal
   Violin Duo No. 28 Muzsikás
   Jocul Barbatesc Márta Sebestyén, vocal
   Violin Duo No.32 Muzsikás
   Máramarosi táncok (Dances of Maramaros) violins, guitar, drum
5. Pakulár ballada (Ballad of the murdered shepherd) *flute, violin*; Sebestyén, vocal
6. Bota és Invertita (Bota and Invertita) *string band*
   BÉLA BARTÓK: Rumanian Folk Dances (1915; transcribed for strings by ArthurWillner)
   I. Joc cu bata (Dance with Sticks) Takács Quartet
   II. II. Braul (Waistband Dance) Takács Quartet
   Pe loc (Pe Loc) Péter Éri, flute
   III. Pe Loc (Stamping Dance) Takács Quartet
   IV. Buciumeana (Hornpipe Dance) Takács Quartet
   V. Poarca Romaneasca (Rumanian Polka) Takács Quartet
   Méhkeréki táncok (Dances of Méhkerék) string band
   VI. Maruntel (Quick Dance) Takács Quartet and string band together

—Running time is approximately two hours with one intermission—

Media Sponsor: KMozart 105.1

Post-performance discussions with the Artists

PROGRAM NOTES
by Joseph Horowitz, Artistic Advisor to the Takács/Muzsikás collaboration

Western classical music has frequently drawn inspiration from folk and vernacular music. But for few composers did the music and dance of peasants figure as decisively as for Béla Bartók. Bartók was in fact a leading ethnomusicologist who spent a good part of his professional life collecting and analyzing peasant tunes. During his most intensive period of field research, before 1920, he transcribed nearly 10,000 of them. He once called this work "the happiest part of my life." The studios of famous musicians have typically displayed pictures and busts of other important musicians. Bartók's workplace typically contained a single portrait of Beethoven amid peasant embroideries, pottery, instruments, and furnishings—including a Transylvanian table upon which was were carved the words "Béla Bartók."

Previous to the field research of Bartók and Zoltán Kodály, "Hungarian" music had referred to what gypsy bands played in restaurants and cafes. The well-known Hungarian Dances of Brahms employ actual gypsy tunes; Haydn, Weber, Schubert, and Liszt were similarly influenced by what musicologists today term the *style hongrois*. In comparison, the rural music Bartók and Kodály recorded at the source, tangy and untamed, had never reached Budapest or Vienna. Bartók wrote: "In the so-called cultured urban circles, the unbelievably rich treasure of folk music was entirely unknown. No one even suspected that this kind of music existed." And also: "It lives untrammeled among the people themselves. If he allows himself to surrender to the impressions of living folk music, and if he can mirror the effect of these impressions in his works, then [the composer] has recorded a piece of life."

Bartók not only insisted on the significance of peasant music; he insisted that it be experienced at first hand. "It was of the utmost consequence to us that we had to do our collecting ourselves, and did not make the acquaintance of our melodic material in written or printed collections. The melodies of a written or printed collection are in essence dead materials.... one absolutely cannot penetrate into the real, throbbing life of this music by means of them. In order to really feel the vitality of this music, one must, so to speak, have lived it—and this is only possible when one comes to know it through direct contact with the peasants."

The present program presents a rare opportunity to hear what Bartók heard—both as recorded by Bartók himself on primitive phonographs and as recreated by the contemporary Hungarian folk ensemble Muzsikás. The Muzsikás musicians, an outgrowth of Hungary's "Dance House" movement of the 1970s, have themselves researched and collected in remote regions of Hungary. With their folk string, percussion, and wind instruments, and with the participation of the singer Marta Sebestyen, they offer music as different from café strains as Bartók's dances and rhapsodies are different from those of Brahms and Liszt.

In a famous 1931 essay, Bartók defined various degrees of folksong appropriation, beginning with the simple practice of adding an accompaniment, a prelude and a postlude—as in the folksong arrangements for voice and piano that he and Kodály created. How close are, say, the well-known Bartók Rumanian Folk Dances (1915) to their sources? To hear Muzsikás's Peter Eri play "Pe loc" on a wooden flute – a rendition based not on Bartók's composed "Pe loc" but on the original tune as Bartók collected it in the village of Irgis in 1912—may or may not suggest an answer. The "mumbling" style of performance—Eri blows and sings at the same time—creates an earthy, buzzing resonance no piano could simulate. Bartók's original piano version faithfully follows the tune. But (unlike Muzsikás) he adds an atmospheric bagpipe drone—a simple chordal accompaniment smeared by the sustaining pedal. In the string transcription we hear the Takacs Quartet play, double stops in the cello recreate the bagpipe effect.

Muzsikás' version of the first Rumanian Dance, the stick dance "Joc cu bata," is based on a 1912 Bartók field recording. Bartók's composed version is less stylized, more specific: the pulsating accompaniment acquires relative harmonic sophistication; the tune is invested with details of articulation and dynamics. (Bartók's own performance of this dance, as recorded around 1920, interpolates ornaments not to be found in his composed version—but played by Muzsikás. In all six Rumanian Dances, Bartók's piano style—if the piano roll can be trusted—is notable for such "peasant " traits as firm rhythm, loud accompaniments, and the absence of all sentimentality and prettiness. More revealing of Bartók the pianist, and again suggesting folk influence, is a live 1940 performance of Beethoven's *Kreutzer* Sonata with Joseph Szigeti—the earthiest, most explosive rendition of this music I have ever encountered, bristling with raw feeling and, from the magnificent violinist, raw tone.)

At the furthest remove from the Rumanian Folk Dances is the Fourth String Quartet of 1928 – a famous instance of Bartók the high modernist. What kind of relationship may be drawn between this singular chamber music, which virtually abandons traditional tonality, and the peasant strains Bartók adored? There is no simple answer (nothing about Bartók is simple).

Attempting a closer look: Bartók's admiration for peasant life did not preclude idealization. He began his ethnological investigations as a Romantic nationalist who despised urban "frivolity" and modern-day capitalism. He hated the noises of the city. He admired individual peasants for their organic relationship to nature, feeling, and expression. But his prolonged exposure to actual peasant life, while vicarious, was often dank and muddy. His letters abound in complaints about foul weather, bad food, and unfriendly villagers (he at least once felt the need to arm himself with a knife). However, he also wrote from southern Transylvania, in 1907): "I feel so strange here . . . I come and go with frequent excitement. . . . If I wanted to analyze this feeling, I might even claim it was happiness."

Hungarian scholars have analyzed this "happiness." A strangely withdrawn and fastidious man, Bartók was in no way a candidate to participate in a communal rural lifestyle. In the remote countryside he rather experienced an act of detachment, of withdrawal into himself in concert with nature. He typically traveled with cigar boxes filled with insects which he scrupulously and compulsively collected. He could study a beetle for an hour. The impressions thus absorbed – of people and customs, worms and moths—signified for Bartók "reality" and "truth." He pertinently wrote, in 1909 from Slovakia:

It is strange that in music the basis of motivation has so far been only enthusiasm, love, sorrow, or, at most, despair—that is, only the so-called lofty feelings. It is only in our times that there is place for the painting of the feeling of vengeance, the grotesque, and the sarcastic. For this reason the music of today could be called realist because, unlike the idealism of the previous eras, it extends with honesty to all real human emotions without excluding any.

"Real human emotions" were emotions unrefined by city norms. Stylistically, too, peasant music was something true and pure: "It is impulsively created by a community of men who have had no schooling; it is as much a natural product as are the various forms of animal and vegetable life." As sound, as feeling, peasant music (like the performances of Muzsikás; unlike the "Hungarian music" more slickly purveyed by gypsy entertainers) was for better or worse unvarnished: never sentimental, never rhetorically inflated.

If these are mainly subjective impressions, the objective materials of folk music were, for Bartók, at least absorbing. Though he cherished the "spirit" of folk performers, he also confessed that the melodies could grow tiresome. His interest was "scientific." He categorized modes and rhythms. He studied and adapted unconscious techniques of construction—in particular, techniques of variation. Bartók's aversion to literal repetition and sequential progression correlates with the spontaneous transformations of music improvised in performance.

These remarks furnish one listening context for the Fourth Quartet. In place of "lofty feelings," a savage intensity invades the concert room. The four instruments emit high-pitched screeches and grotesque, swooping slides. Some sounds – the dense, dissonant multiple stops; the "snapped pizzicato" of the fourth movement, in which the string rebounds against the fingerboard—distinctly evoke the harsh twang and intonation of peasant fiddling. In the slow third movement—the eye of the storm—the cello eloquently sings something like a peasant song (in our performance, Muzsikás suggestively prefaces this music with the well-known pentatonic "Peacock" melody). For the drone accompaniment, Bartók asks for an alternation of "non-vibrato" and "vibrato" pianissimo chords. The "insect sounds" that intervene midway through are a typical example of Bartokian "night music"—a spectral genre, original to this composer, inspired by companionship with nature. The nervous twitter and whir of the eerie second movement is a more abstract variant of the same aural sensation.

Other folk connections are less obvious. The scholarly literature informs us that the raucous motoric rhythm of the finale derives from a Bulgarian dance. In the first movement, Bartók's tight interweaving—like a village quiltmaker?—of two- and three-note motivic cells may correlate with his admiration of peasant music as "the classical model of how to express an idea musically in the most concise form, with the greatest simplicity of means, with freshness and life, briefly yet completely and properly proportioned."

The tense, cramped compactness of this opening music is one premise of the work; the contemplative slow movement, amid nature's stillness, loosens the discourse; the wildly throbbing finale, with its longer, more diatonic lines, is an unbuttoned variant of movement one ending with the same six-note exclamation: a physical release. Bartók himself furnished this useful blueprint:

The work is in five movements . . . The slow movement is the kernel of the work; the other movements are, as it were, arranged in layers around it. Movement four is a free variation of two, and one and five have the same thematic material; that is, around the kernel, metaphorically speaking, one and five are the outer, two and four the inner layers.

The miracle of this music, of "middle Bartók" generally, is the interpenetration of peasant and city, instinct and logic, the visceral and cerebral. Its folk roots never seem denatured by urban sophistications; its intellectual poise never seems violated by rustic energies.

Our program also features, with attendant folk sources, three of Bartók's 44 Duos for two violins, a Bartók "Bear Dance" and "Bagpipes" transcribed for strings, and a sampling of Kodály.

Tonight's concert is twice timely. As an alternate concert template, it carries forward a type of programming initiated by the Brooklyn Philharmonic at the Brooklyn Academy of Music in the 1990s. One such Brooklyn Philharmonic program, "Csardas!", was the germ for the present collaboration; others—always with the participation of performers from outside classical music—investigated the influence on concert composers of flamenco, of Indonesian gamelan, of Russian folk song and dance, of African-American plantation song and jazz. (Bartók, who famously collaborated with Benny Goodman, in 1928 advised white Americans to pay more attention to jazz, and also to black music "in its unspoiled, natural state.")

A stirring feature of such programming is the synergy of musics and performers. And there is a second rationale. These are transitional times for Western classical music, times of new borders crossed and old boundaries blurred. "World music" and "global music" have attained unprecedented popularity and influence, not least among composers. Such *sui generis* stylists as Steve Reich and Philip Glass are unthinkable absent the music of Africa and Asia. An important new generation of Chinese-American composers—including Bright Sheng, whose Third String Quartet was co-commissioned by the Takács String Quartet—has pioneered in crafting a personal symbiosis of East and West. This new diversity can lead in profitless directions. The Cornell University ethnomusicologist Marc Perlman warns: "musical borders can be crossed,

but the value of crossing them depends on the degree to which you respect them." To which the composer/ethnomusicologist Michael Tenzer, a specialist in Balinese music, adds: "We may hope to distinguish between hybrid musics that are exploitative and those that are genuine, those that are slapdash and those designed with care, those that are experimental novelties and those with the potential endure." It is no wonder that, for composers such as Bright Sheng, Bartók serves as a model.

ABOUT THE ARTISTS

THE TAKÁCS QUARTET is recognized as one of the world's greatest string quartets.

Since its formation in 1975, the ensemble has appeared regularly in every major music capital and prestigious festival. The quartet is based in Boulder, Colorado, where it has held a Residency at the University of Colorado since 1983. The Takács is a Resident Quartet at the Aspen Festival and its members are also Visiting Fellows at the Guildhall School of Music and Drama in London.

The first volume of the Takács Quartet's Beethoven Cycle (middle quartets) was released in May, 2002; received the Grammy Award for "Best Chamber Music Album of 2002", the Gramophone "2002 Chamber Music Recording of the Year" award, a Grammy nomination for "Best Classical Album", the Chamber Music America/WQXR Record Award, and the Japan Record Academy Award for Chamber Music in 2002. Its recording of the Bartók cycle received the Gramophone award for 1998, and in 1999, it was nominated for a Grammy. The ensemble's subsequent recording release for Decca/London, with which it signed an exclusive recording contract in 1988, includes the Schubert "Trout" Quintet with Andreas Haefliger, piano (Grammy nominee, 2000), and Dvorak's Quartet Op. 51 and Piano Quintet Op. 81, also with Mr. Haefliger. Volume two (early quartets) of the Beethoven cycle will be released in spring, 2003, and the final volume of the late quartets is to appear in early 2005. The ensemble's discography ranges from Schubert's Quartet in G Major and his "Notturno" to quartets by Smetana and Borodin; Haydn's Op. 76,77, and 103 quartets; the three Brahms quartets and Piano Quintet in F minor with Andras Schiff; Chausson's Concerto for Violin, Piano, and String Quartet with Joshua Bell and Jean-Yves Thibaudet; Mozart's String Quintets, K 515 and 516 with Gÿorgy Pauk; and Schubert's Quartettsatz, Rosamunde, and Death and the Maiden.

During the 2002-2003 season, the Takács Quartet performs over forty concerts in the U.S., and tours extensively in Europe. Special projects include a tour with the famed Hungarian gypsy ensemble Muzsikas; several concerts with pianist Garrick Ohlsson; and a Beethoven cycle presented by the Cleveland Orchestra. In addition to its annual residency at the Aspen Festival and a residency at the Music Academy of the West in Santa Barbara, worldwide 2002-2003 tour cities include Washington, Miami, Montreal, Honolulu, Ann Arbor, Caramoor, Philadelphia, Pittsburgh, Los Angeles, Urbana, Williamstown, Kansas City, London, Paris, Amsterdam, Hamburg, Zurich, Copenhagen, and Berlin. In 2001-2002, the Takács toured in 15 cities with former U.S. Poet Laureate Robert Pinsky, culminating in a concert at Lincoln Center. Their program of music and poetry was centered on the theme of Love.

Recent Takács seasons have included Bartók cycles in London, Madrid and Seville; Schubert cycles in London, Lisbon, Utrecht and Spain; and a Brahms cycle in London. The ensemble has performed Beethoven cycles in Paris, London, Zurich, Sydney, New York, at Middlebury College, and numerous concerts surrounding the Mozart anniversary year in 1991. During the summer of 1993, the Takács gave a cycle of three concerts at the Salzburg Festival featuring the quartets of Bartók and Brahms. The Quartet made its Lincoln Center debut on the Great Performers Series in 1989, and performed six-concert a Haydn Festival in 1991 with pianist Andras Schiff at the Metropolitan Museum of Art (repeated in London's Wigmore Hall). The quartet made its Carnegie Hall debut in 1992.

The Takács Quartet was formed by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai and András Fejér in 1975, while all four were students at Budapest's Liszt Academy. It first received international attention in 1977, winning First Prize and the Critics' Prize at the International String Quartet Competition in Evian, France. Thereafter, the Takács won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions and First Prizes at the Budapest International String Quartet Competition (1978) and the Bratislava Competition (1981). The quartet made its North American debut tour in 1982.

MUZSIKÁS is the name given to musicians playing traditional folk music in Hungary in villages. The formation of the Muzsikás ensemble coincided with the European revivalist movement of the seventies and the interest not only in the traditions, but also the roots of culture.

The members of the group play and sing in the style of old Hungarian folk bands in which the solo violin and the song typically were accompanied with the three-stringed viola and contrabass. The musicians also play other instruments that enable them to produce an extensive range of exciting and unusual color tones. The music of Muzsikás can be characterized as the traditional arrangements of authentic Hungarian folk music featuring a playing style typical of the best village musicians. It has nothing in common stylistically with the Gypsy-Hungarian style, but is rather the true folk music of Hungary, the most beautiful melodies of which were considered by Béla Bartók to be equal with the greatest works of music.

As an indicator of Muzsikás' success, they have toured all over the world including nearly every European country, in addition to North America, Japan, Australia and New Zealand, appearing in the greatest festivals and biggest concert halls as the Royal Festival Hall in London, the Theater de la Ville in Paris and Town Hall in New York.

Their music appears in the film of the Oscar winner director Costa Gavras', *Music Box*, having received the first prize in the Berlin film festival in 1989. They have provided the music for a contemporary dance piece entitled *Dancing Room*, which was performed in several theaters in England and filmed by BBC in 1994. Their famous song *Szerelem szerelem* (Love, love), performed by Marta Sebestyen, can be heard in the Academy Award film *The English Patient*.

Muzsikás has made numerous CDs for Hungaraton and Hannibal Records including *The Bartók Album* the and *The Lost Jewish Music of Transylvannia* which represent a great deal of the music reflected on tonight's program.

MARTA SEBESTYÉN is one of Hungary's most well-known singers and one of the most authenc interpreters of Hungarian traditional music. Sebestyen grew up in Budapest, Hungary, surrounded by folk music. Her mother had studied with the great composer Zoltan Kodaly, taught music and collected folk songs. Sebestyen learned to sing before she could talk. As a little child she was already performing in concerts, on television and on records. By the age of 12, she knew her life would be music. When she was still in school, she began singing at Budapest "dance houses." At that time, the "dance house movement" was growing in Hungary as a kind of protest against the uniformity of culture under the Communist government. Students and scholars, musicians and dancers began exploring the roots of Hungarian culture, particularly that of Transylvania, a former Hungarian province which is now part of Romania. Transylvania is to Hungarian culture what the deep South is to America—the truest repository of the country's folk soul. She is most frequently heard as a guest with Muzsikás but also performs with the group Vujicsics. Sebestyen has won numerous awards including a Grammy Award in 1996 and the 1999 Golden Giraffe Award from the Hungarian Recording Industry.

SATURDAY–SUNDAY / **April 12–13, 2003, Sat at 8 pm; Sun at 7 pm**
Royce Hall

NEDERLANDS DANS THEATER II

Dream Play (Inger)
Simple Things (van Manen)
Sechs Tänze (Kylián)

DREAM PLAY U.S. Premiere
JOHAN INGER / Choreography
GERALD TIBBS / Assistant to the choreographer
IGOR STRAVINSKY / Music
L'adoration de la terre from *Le Sacre du Printemps* (1911-1913, revised 1947/1965)
MYLLA EK / Decor and costumes
ERIK BERGLUND / Light
World premiere, November 16, 2000, Lucent Danstheater, Den Haag
Duration, 16 minutes

SIMPLE THINGS U.S. Premiere
HANS VAN MANEN / Choreography
GUY KLUSEVSEK & **ALAN BERN** (accordeon), Scarlatti Fever (2000),
JOSEPH HAYDN / piano trio Nr. 28 in E-major, Hoboken 15, Allegretto (1797)
PETERIS VASKS, WEIßE LANDSCHAFT for piano (1980)
JOOP CABOORT / Light
KESO DEKKER / Decor and costumes
World premiere, November 14, 2001, Lucent Danstheater DenHaag
(Holland Dance Festival)
Duration, 17 minutes

SECHS TÄNZE
JIRÍ KYLIÁN / Choreography
WOLFGANG AMADEUS MOZART / Sechs Deutsche Tänze, KV 571
JIRÍ KYLIÁN / Scenery and costumes
JOOP CABOORT / Light
NDT I Premiere, October 24, 1986, Het Muziektheater, Amsterdam
NDT II Premiere, April 7, 2001, Forum am Schloßpark, Ludwigsburg, Germany

—Running time is approximately 50 minutes with two intermissions—

Post-performance discussions with a Company Member

This performance is sponsored, in part, by the Royce Center Circle memberships of Karla & Richard Chernick, Nancy & Richard Ross, and Srila & Man Jit Singh.

Media Sponsor: k-Mozart 105.1

PROGRAM NOTES

DANCERS
Ivana Baresic, Aurélie Cayla, Alejandro Cerrudo, Alexander Ekman, Dana Johaníková, Marthe Krummenacher, Fernando Hernando Magadan, Yannis Mantafounis, Ivan Perez (apprentice), Valentina Scaglia, Parvaneh Scharafali, Izumi Shuto, Medhi Walerski, Michael Walters, Bastien Zorzetto

DREAM PLAY
Johan Inger audaciously set his *Dream Play* to the famous 'Le sacre du printemps' of Stravinsky. And in spite of the severity of this composition Inger managed to stay true to his own charming style. He even succeeded in bringing up unsuspected humor in this dramatic music which makes *Dream Play* a self-willed work set to music which already inspired very many choreographers. (Haagsche Courant)

SIMPLE THINGS
The pas de deux is a form in which Hans van Manen has excelled for years now. Within the given relationship between two people (usually a man and a woman) the most direct emotions can be given expression. In *Simple Things*, van Manen starts again with this basic form, although he varies it by employing four dancers and various couplings. Two men begin and end the ballet with a duet, dancing lyrical pas de deux with the women in between the movements. The clean lines with clear wide arm movements and simple footwork are sometimes interrupted by more unexpected lines, such as variations done from half-sitting/half-lying positions seen from the side, from which new movements arise. *Simple Things'* most striking feature is the ardency of the man-woman duets, just a step removed from romantic. Van Manen is resolute in the way he works with music. He sometimes sets slow motion to fast, lively music and vice versa, to no ill effect. On the contrary, it enriches the total picture. The repetitive piano music by Peteris Vasks, remotely resembling Satie, lends an almost ethereal quality to the ballet. The cheery folksy accordion music by Guy Klusevsek and Alan Bern that frames the piece makes it all the more surprising. All in all, in this ballet van Manen shows himself to be the consummate master of simplicity. (Het Financieele Dagblad)

SECHS TÄNZE

Two centuries separate us from the time Mozart wrote his German Dances. A historical period shaped considerably by wars, revolutions, and all sorts of social upheavals. With this in mind I found it impossible to simply create different dance numbers reflecting merely the humor and musical brilliance of the composer. Instead, I have set six seemingly non-sensical acts, which obviously ignore their surroundings. They are dwarfed in face of the ever present troubled world, which most of us for some unspecified reason carry in our souls. Although the entertaining quality of Mozarts' Sechs Tänze enjoys great
general popularity, it shouldn't only be regarded as a burlesqué. Its humor ought to serve as a vehicle to point towards our relative values. Mozart's ability to react upon difficult circumstances with a self-preserving outburst of nonsensical poetry is well known. A fragment of a letter to his cousin is the finest example of this. (Jirí Kylián)

COMPANY HISTORY

The Nederlands Dans Theater (NDT) was established in 1959 by a group of 18 former Het Nederlands Ballet (Ballet of The Netherlands) members who broke away from the traditionally orientated company. Through Benjamin Harkarvy (ballet master and artistic director) and Carel Birnie (managing director) the new group was dedicated to the exploration of new dance techniques, ideas and experimentation.

Without official financial support, studios or a regular audience, the company's persistence with programs of artistic exploration soon won admiration for, and recognition of, its achievements. During the 1960s, with Harkarvy and Hans van Manen as resident choreographers and other distinguished choreographers including Americans Anna Sokolow and Glen Tetley, a challenging and innovative repertory was built.

When Harkarvy and van Manen left the company in the early seventies, NDT entered into a period of uncertainty and transition culminating, in 1975, with the appointment of Jirí Kylián—initially in co-direction with Hans Knill—as artistic director. Kylián was only 28 when appointed, an extraordinarily young age at which to shoulder such responsibilities. He rose to the occasion and over the years he has created dozens of works for NDT. He also has wisely extended the repertory with works by several of the world's most renowned choreographers. Recent guest choreographers have included Martha Clarke, Mats Ek, Lionel Hoche, José Limón, Edouard Lock, Ohad Naharin, Paulo Ribeiro, William Forsythe and since 1988 Hans van Manen returned as resident choreographer. Kylián's determination, not only as a choreographer but also as an artist has engendered enthusiasm and loyalty from everyone associated with the organization.

Nederlands Dans Theater is, now, unique in being three companies in one: NDT I, the main company of 32 dancers; NDT II, a group of 14 young dancers with original choreography and NDT III, "the group project" featuring 40+ years who bring all their accumulated experience and expertise to a theatrical repertory. The three companies are special in that they are not based on a hierarchy: there are no echelons such as corps de ballet and principals; all the dancers are of equal status. In addition, the dancers are classically trained and through daily practice maintain the flexibility and stamina demanded of them. Further, the company has the good fortune of having its own theater in The Hague, with a magnificent stage, five studios and administrative facilities. NDT is a three-in-one entity, showing the entire performing life span of its artists: 'Three Dimensions of a dancer's life'—as Jirí Kylián likes to refer to them.

Nederlands Dans Theater II was founded in 1978. For its 25 years of existence, NDT II has developed into a top quality, internationally recognized company performing in theaters all over the world: Spain, Czech.-Republic, New Zealand, Turkey, USA, France, Germany, South Korea, Switzerland, Italy, Sweden, Denmark, Norway and the Dutch Antilles. NDT II consists of 14 dancers between the age of 17 and 22, all of whom completed classical ballet training. Dancers are recruited from all over the world. The initial aim with NDT II was to 'feed' the main company (NDT I) with its young dancers. It served as bridge-period to mature the freshly graduated dancers from the various classical conservatories and schools and prepare them for a professional dance career. Today more than seventy percent of the dancers of NDT I started their career in NDT II. The repertoire of NDT II is quite varied working with established choreographers such as Jirí Kylián, Hans van Manen, and Ohad Naharin, but also more importantly working with young and upcoming choreographers. Over the past few years NDT II has developed into a company of today. Working closely with young choreographers and confronted by different styles and techniques has given these young dancers the opportunity to react closely on contemporary developments in music and art. These talented young dancers are able to mirror the realities of today and incorporate these elements into new productions as a kind of Zeitgeist of the 21st century. NDT II especially aims to interest and excite young audiences for today's dance.

ABOUT THE ARTISTS

MARIAN SARSTÄDT (Artistic Director of Nederlands Dans Theater), born in Amsterdam, started her career in 1957 with Scapino Ballet where she was a principal dancer during 1958 and 1959. In 1960, she left for the Grand Ballet du Marquis de Cuevas where she danced the leading roles in ballets by Fokine and Balanchine, among many others. She married Armando Navarro, who was artistic director of Scapino Ballet for 21 years. After two seasons in Paris she joined the NDT in The Hague in 1962, where, until 1972, she danced principal roles in the works of John Butler, Hans van Manen, Glen Tetley, Louis Falco, Anna Sokolov, Benjamin Harkarvy and many others. In 1972, she stopped dancing and rejoined Scapino, this time as a rehearsal director. From 1983 until 2001 she worked as director of the dance department of the Royal Conservatory in The Hague. In 1999, she officially became NDT's artistic director. Sarstädt lives in Amsterdam.

GERALD TIBBS (Executive Artistic Director of Nederlands Dans Theater II) was born in Richmond, Virginia. At the age of 19, he attended the North Carolina School of the Arts, where he enrolled in the drama department. Soon thereafter, he switched to the dance department and a year later joined the North Carolina School Company for two years. Tibbs moved to New York for further training with David Howard. He joined NDT in 1975, and danced with NDT I for 15 years, working with such significant choreographers as Jirí Kylián, Hans van Manen, Glenn Tetley, Ohad Naharin, Christopher Bruce and Nacho Duato. In 1990, Tibbs was appointed Executive Artistic Director of NDT II.

JIRÍ KYLIÁN (Artistic Advisor and Choreographer) born in Prague, Jirí Kylián studied at the city's Conservatory and London's Royal Ballet School before joining the Stuttgart Ballet (Germany) under John Cranko in 1968. In 1973, he was invited by the Nederlands Dans Theater (NDT) in The Hague as a guest choreographer. Here he made a successful debut with Viewers —the first of more than 60 choreographies he was to develop specifically for the NDT. Viewers was followed by *Stoolgame* (1974), *La cathédrale engloutie* (1975) and *Return to a Strange Land* (1975). In 1975, he left the Stuttgart Ballet to work exclusively for the NDT. Appointed the company's Artistic Director in 1975, Jirí Kylián achieved his international breakthrough with *Sinfonietta* in 1978, set to music composed by his compatriot Leos Janácek. In the same year he was appointed Artistic Director of the NDT. His international reputation kept growing with such works as *Symphony of Psalms* (1978), *Forgotten Land* (1981), *Svadebka* (1982), *Stamping Ground* (1983) and *L'Enfant et les Sortilèges* (1984). During the second half of the eighties Kylián's artistic view turned away from lyrical works to abstract and often surrealistic ballets, as evinced in *No More Play* (1988), *Falling Angels* (1989), *Sweet Dreams* (1990), *Sarabande* (1990) and *Petite Mort* (1991). His best known works of this past decade include: *As If Never Been* (NDT I, 1992), *No Sleep till Dawn of Day* (NDT III, 1992), *Whereabouts Unknown*
(1993), *Tiger Lily* (NDT I, 1993), *Double You* (NDT III,

1994), *Arcimboldo* (NDT I, II and III, 1995), *Bella Figura* (NDT I, 1995), *Tears of Laughter* (NDT III, 1996), *Wings of Wax* (NDT I, 1997), *A Way A Lone* (NDT III, 1998), *One of a Kind* (NDT I, 1998), *Indigo Rose* (NDT II, 1998), *Half Past* (NDT I, 1999), *Doux Mensonges* (Paris Opera, 1999), *Arcimboldo 2000* (NDT I, II, III), *Click-Pause-Silence* (NDT I, 2000), *Birth-day* (NDT III, 2001), *27/52* (NDT II), *Claude Pascal* (NDT I) and *When Time takes Time* for NDT III—the latter three works created in 2002. Apart from developing choreographic works, Kylián has also established a unique organizational structure for and within NDT, adding two new dimensions to the company. The world-famous NDT I has been bolstered by NDT II ('The Young and Dynamic Company' of dancers between the age of 17 and 22) and NDT III (dancers/performers beyond the age of 40)—each company features it's own distinctive repertoire. In April 1995, Jirí Kylián celebrated 20 years directing NDT by mounting the large-scale dance production Arcimboldo, which involved all the dancers of NDT I, II and III. On this occasion, he received one of the Netherlands' highest honors: becoming Officier in de Orde van Oranje Nassau. In addition to the public decorations Kylián and 'his company' have collected numerous awards worldwide, of which the various 'Angel'-s of the Edinburgh Festival (1996/1997/'Arch-Angel' in 2000), the 'Sir Laurence Olivier Award' (London, February 2000), and the 'Nijinsky Award' (Monte-Carlo, December 2000)—the latter in three categories: choreographer, work, and company—deserve special mentioning. In August of 1999 Marian Sarstädt succeeded Jirí Kylián as the Artistic Director of Nederlands Dans Theater. However, in order to insure the continuity and further development of the company, he remains at NDT in an invaluable role as NDT's Artistic Adviser and resident choreographer. Commencing from the year 2000 Jirí Kylián has also been announced Artistic Adviser of Dance Events for the Saitama Arts Foundation (Japan).

JOHAN INGER (Choreographer) was born in Stockholm in 1967. He trained at the Royal Swedish Ballet School in Stockholm and at the National Ballet School in Canada, with such teachers as Charles Mudry, Konstantine Damianov and Irena Milovan. In 1984 Inger joined the Royal Swedish Ballet, where he danced as a soloist. He joined the Nederlands Dans Theater I in 1990. In addition to works for Nederlands Dans Theater I(NDT), Inger created *Mellantid* (Swedish for In Between Time)-his first new work for NDT II-as part of the 1995 Holland Dance Festival. This work was crowned with the 1996 Philip Morris Finest
Selection Award in the category of Contemporary Dance. *Mellantid* was followed by *Sammanfall* for NDT II in 1997, *Couple of Moments* for NDT III in 1997, *Livnära* for NDT I in 1998, *Round Corners* for NDT II in 1998, *Among Others* and *Hurry Slowly* for NDT I in 1999, *Dream Play* for NDT II in 2000 and *Walking Mad* for NDT I in 2001. The Cullberg Ballet added his choreography *Next*, originally created for the annual NDT Workshop, to its repertoire in 1996, and later also *Livnära*, *Hurry Slowly* and *Among Others*. In 2001 Johan Inger was nominated for the Golden Dance Prize by the VSCD (Dutch board of theatre directors). His work *Mellantid* was nominated for the British Laurence Olivier Award for 'Best New Dance production'. In October 2001 he received the Lucas Hoving Production Award for his works *Dream Play* and *Walking Mad*. In May 2002 Inger's new creation for NDT I *So Now Then* premiered in the last program of this season. In October 2002, Johan received the Prize of Achievement from the Stichting Dansersfonds '79 (founded by famous Dutch dance couple Alexandra Radius and Han Ebbelaar). His most recent work *Out of Breath* for NDT II premiered on 14 November 2002 in the Lucent Danstheater in The Hague. In July 2003 Johan Inger will be appointed Artistic Director of the Cullberg Ballet in Stockholm, Sweden.

HANS VAN MANEN (Choreographer) began his career in 1951, as a member of Sonia Gaskell's Ballet Recital. In 1952, he joined the Nederlandse Opera Ballet, where he created his first ballet, *Feestgericht*, in 1957. Later he joined Roland Petit's company in Paris. He began to work with the Nederlands Dans Theater in 1960, first as a dancer (until 1963), next as a choreographer, then as the Artistic Director (from 1961 to 1971). For the following two years he worked as a freelance choreographer, and joined Het Nationale Ballet in Amsterdam in 1973.

Outside of the Netherlands, he has staged his ballets for such companies as the Stuttgart Ballet, Bayerisches Staatsballett München, Berlin Opera, Houston Ballet, National Ballet of Canada, Pennsylvania Ballet, English Royal Ballet, Royal Danish Ballet, State Opera in Vienna, Tanzforum in Cologne, Compañia Nacional de Danza and Alvin Ailey. In September 1988, van Manen rejoined the Nederlands Dans Theater as a Resident Choreographer. In the course of his career, he has created more than 100 works, 58 of which have been for the Nederlands Dans Theater. Van Manen has also been awarded numerous prizes. In 1991 he received the Sonia Gaskell Prize for his entire body of work (though the duets *Two*, *Theme* and *Andante*, which he wrote that season, were singled out for special attention) and the Choreography Prize from the Dutch Theater Guild for *Two*. In 1992—his 35th year as a choreographer—he was knighted by the Queen of the Netherlands in the Order of Orange Nassau. In 1993 he was awarded the German Dance Prize for his influence on the German dance world during the last twenty years. In 1996 the Dutch COC awarded him the Bob Angelo Medallion for "the way in which he portrays men and women, human relations and sexuality in his ballets and photography... thought to be liberating in many ways." In 1997, he received the Gino Tani International Prize in the category of Dance. In 1998, on the occasion of a Hans van Manen retrospective at the Edinburgh International Festival—with programs provided by the Nederlands Dans Theater and the Dutch National Ballet—he was awarded an Archangel, the Critics' Award for Dance. In November 2000, he received the prestigious Dutch Erasmus Prize for his outstanding achievements in the Dutch dance world. Van Manen is also a photographer, and his work can be admired in exhibitions all over the world.

Artistic Staff for NDT II
Marian Sarstädt / Artistic Director NDT
Jirí Kylián / Artistic Advisor & Resident Choreographer
Jaap Hülsmann / Managing Director NDT
Gerald Tibbs / Executive Artistic Director NDT II
Hedda Twiehaus / Assistant to Executive Artistic Director

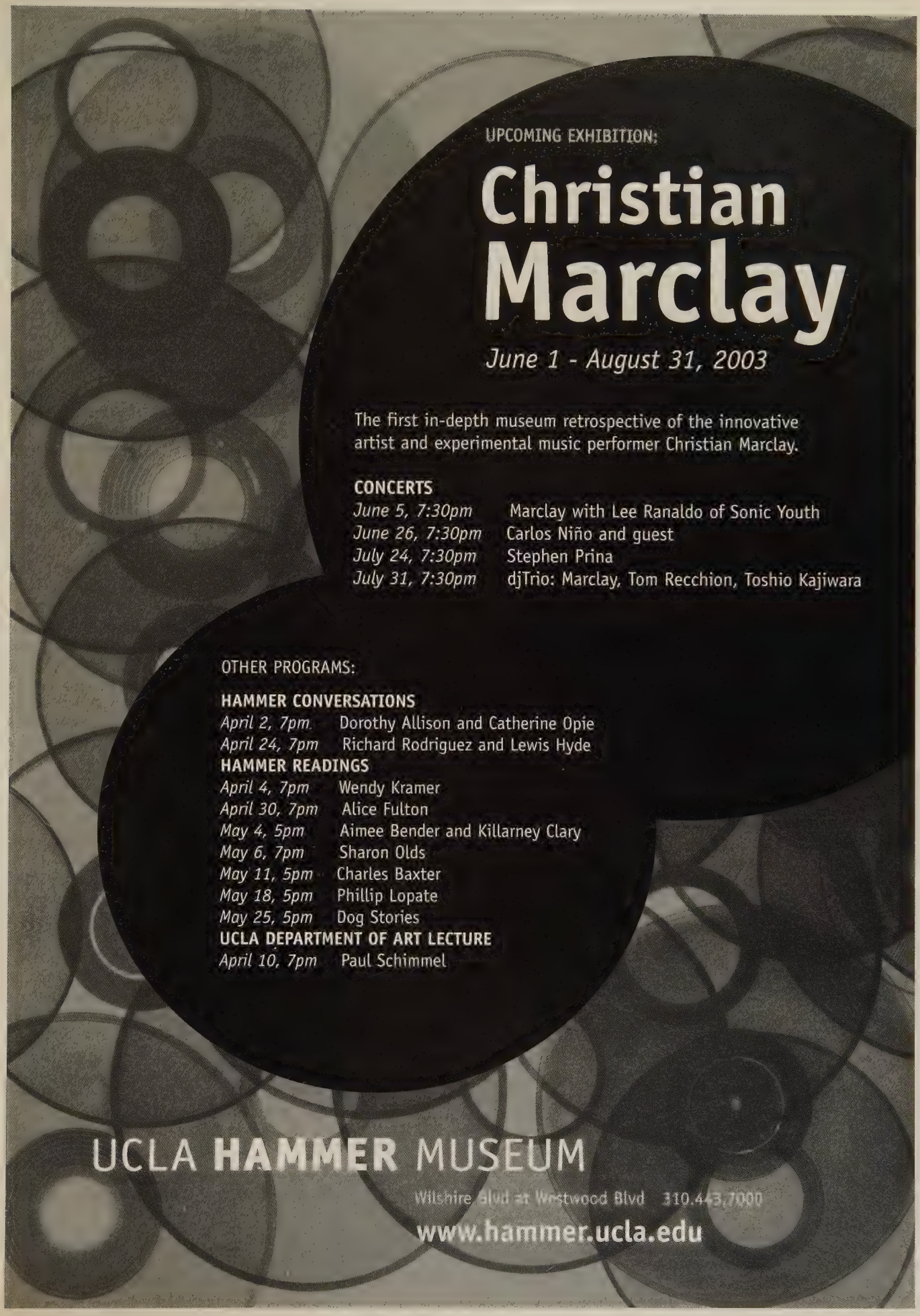
Management & Technical Staff for NDT II
Carmen Thomas / Company Manager
Linda de Boer / Assistant Company Manager
Tom Bevoort / Technical director NDT
Koos Planken / Head technical department NDT II and Lighting Technician
Ole Schaaff / Stage technician
Berry Lemmen / Sound technician
Jordan Tuinman / Light technician
Helga Hoogstraten / Wardrobe
Jan Schouten / Pianist
Menno de Vries / Physical Therapist

US Staff for NDT II
Richmond Davis / Company Manager
Tricia Toliver / US Production Manager

Staff for ICM Artists
David V. Foster / President & CEO
Jane Hermann / Sr. Vice President & Director, Dance Division
Leonard Stein / Vice President & General Manager, Touring Division
Annette DiPerno / Associate, Dance Division

For US tour information
212-556-6770 or www.ndt.nl

Exclusive U.S. Management
ICM® Artists, Ltd.
40 West 57 Street
New York, NY 10019


UPCOMING EXHIBITION:
Christian Marclay
June 1 - August 31, 2003
The first in-depth museum retrospective of the innovative artist and experimental music performer Christian Marclay.
CONCERTS
June 5, 7:30pm Marclay with Lee Ranaldo of Sonic Youth
June 26, 7:30pm Carlos Niño and guest
July 24, 7:30pm Stephen Prina
July 31, 7:30pm djTrio: Marclay, Tom Recchion, Toshio Kajiwara
OTHER PROGRAMS:
HAMMER CONVERSATIONS
April 2, 7pm Dorothy Allison and Catherine Opie
April 24, 7pm Richard Rodriguez and Lewis Hyde
HAMMER READINGS
April 4, 7pm Wendy Kramer
April 30, 7pm Alice Fulton
May 4, 5pm Aimee Bender and Killarney Clary
May 6, 7pm Sharon Olds
May 11, 5pm Charles Baxter
May 18, 5pm Phillip Lopate
May 25, 5pm Dog Stories
UCLA DEPARTMENT OF ART LECTURE
April 10, 7pm Paul Schimmel
UCLA HAMMER MUSEUM
Wilshire Blvd at Westwood Blvd 310.443.7000
www.hammer.ucla.edu

SATURDAY / April 12, 2003 at 8 pm
Schoenberg Hall

eighth blackbird
di/verge

***MOLLY ALICIA BARTH** / Flutes
MICHAEL J. MACCAFERRI / Clarinets
MATT ALBERT / Violin
NICHOLAS PHOTINOS / Cello
MATTHEW L. DUVALL / Percussion
LISA KAPLAN / Piano

"Eel" from *Powerless*	**DENNIS DeSANTIS** (b. 1973)
"Wait and See" from *Damaged Goods*	**ROSHANNE ETEZADY** (b. 1973)
"Egis" from *Powerless*	**DENNIS DeSANTIS**
"Sort of a Reconciliation" (Variation of I) from *In Another Man's Skin*	**ADAM SILVERMAN** (b. 1973)
"Main Movement" from *Pharmakon*	**KEN UENO** (b. 1970)
"Cover Tune" from *In Another Man's Skin*	**ADAM SILVERMAN**

—Intermission—

"Ace" from *Powerless*	**DENNIS DeSANTIS**
"XOX" from *Pharmakon*	**KEN UENO**
"Stolen Day" from *Damaged Goods*	**ROSHANNE ETEZADY**
"Nocturne" from *In Another Man's Skin*	**ADAM SILVERMAN**
"Some Kind of Dance" (Variation of III) from *In Another Man's Skin*	**ADAM SILVERMAN**
"OXX" from *Pharmakon*	**KEN UENO**
"XXO" from *Pharmakon*	**KEN UENO**
"Own" from *Powerless*	**DENNIS DeSANTIS**
"About Time" from *Damaged Goods*	**ROSHANNE ETEZADY**
"Eleventh Hour" from *Damaged Goods*	**ROSHANNE ETEZADY**

—Running time is approximately ninety minutes with one intermission—

Post-performance discussions with the Artists

Kevin Jeske Memorial Performance

PROGRAM NOTES
by Nicholas Photinos

THE MINIMUM SECURITY COMPOSERS COLLECTIVE: DI/VERGE (2001)

The Minimum Security Composers Collective is dedicated to coordinating the composition and presentation of the music of living composers. Minimum Security is administered by Dennis DeSantis, Roshanne Etezady, Adam Silverman, and Ken Ueno, young composers who are distinguishing themselves in different ways inside and outside of the concert hall. As Minimum Security, they have collaborated with the Albany Symphony's "Dogs of Desire" chamber orchestra, The Elm City Ensemble (now Antares), the Gemini Violin Duo, Skyline Brass Quartet, The Kamellion Duo (flute and marimba), Odd Appetite (cello, percussion and electronics) and solo marimbist Paul Fadoul. Since its 1998 founding, the Minimum Security Composers Collective has presented concerts in New York, Boston, Philadelphia, Chicago, New Haven, and throughout Iowa. The Collective has presented lectures at the Juilliard School, Northwestern University, and the Norfolk Summer Music Festival, and has held a week-long residency at Centro Musica in Modena, Italy. About the di/verge collaboration, the members of the Minimum Security Composers Collective write:

The idea for di/verge arose when the performers of eighth blackbird asked for "not just another" piece of concert music; since the four composers of Minimum Security align themselves to collaborate professionally, why not, asked eighth blackbird, find a way for the composers to collaborate musically as well? The result is a large-scale sixteen-movement composition, with four movements written by each composer. Movements by each composer are interspersed with the others, with all of the music linked by common elements—a recurring chord, a tonal design, and instrumental limitations.

What follows is a listing of each composer's works with the original ordering of movements by that composer.

Dennis DeSantis – *Powerless*
I. Eel
II. Egis
III. Ace
IV. Own

Powerless takes its title from Stravinsky's infamous quote about music being powerless to express anything. Each of the work's four movements shares material with the others, and each movement progresses to a point where it becomes "powerless" to continue without intervention. At these points, I introduce the deus ex machina of the piece - the woodblock. In both "Eel" and "Egis," the woodblock simply serves to end the movements. In "Ace", the woodblock serves to jumpstart music that's stalled and in "Own" it helps to reel in music that's gotten out of control.

Roshanne Etezady – *Damaged Goods*
I. Wait and See
II. Eleventh Hour
III. About Time
IV. Stolen Day

The title *Damaged Goods* plays on the idea of objects damaged in transit; however, the damage, to which the title refers, is more closely related to the sort of emotional baggage that all of us accumulate as a routine part of life. Each of the four movements of *Damaged Goods* is characterized by a different mood. "Wait and See" is based on a poem, "Ebb," by Edna St. Vincent Millay. The cello has a despairing lyrical line that influences the forceful piano chords in the coda, which ring out even as the music evaporates away. "Eleventh Hour" is a brief, yet aggressive, study in perpetual motion, while "About Time" is about delicate musical gestures that are primarily static. Inspired by song by Steven Sondheim ("Not a Day Goes By"), "Stolen Day" features the marimba as soloist against a colorful, plaintive instrumental backdrop. "Eleventh Hour" begins with a dense stack of relentless sixteenth notes. Dark and aggressive, the first section of "Eleventh Hour" calls for each musician to combine vigorous energy with rhythmic precision in an angular, ferocious dance. As the instrumental texture of the movement gradually thins out, and solo voices trade lines, the harmony takes a turn towards the more gentle major sonority. Although the marimba continues to propel the rhythm of the piece with constantly moving sixteenth notes, the flute, clarinet, and violin envelop this moving line in melodic "clouds" that add to the gentler mood of the second section. In the end, however, the angular, aggressive material from the beginning returns, and the piece ends in a frenzy of sixteenth notes that span five octaves.

Adam B. Silverman - *In Another Man's Skin*
I. Cover tune
II. Sort of a reconciliation (Variation of I)
III. Nocturne
IV. Some kind of dance (Variation of III)

The movements of *In Another Man's Skin* are tributes to the Beatles' *Blackbird*, represented in the first movement as a "cover tune" arrangement that slightly classicizes the song. Each movement of *In Another Man's Skin* deals with a special concern. The first movement recreates the formal design of Blackbird, using original music that sounds "not unlike" the original song. The second movement takes a favorite phrase, darkens it in the minor mode, and creates a musical confrontation between the piano and the marimba. The third movement is very slow, a sort of "night-music" inspired by the lyrics of the song; it is full of references and quotations of music from Beethoven, Britten, and others. The fourth movement is a joyous romp, a feature for the piano including a full-blown cadenza; it's more of a variation on the third movement than a variation on *Blackbird*, but there are no rules against that.

Ken Ueno – *Pharmakon*
I. XOX
II. XXO
III. OXX
IV. Main Movement

Pharmakon is a work in four movements, but three are "pre-movements" which present exact windows into sections of the main movement. The "pre-movements" are designed to be played in any order (including before or after the main movement—it is preferred that OXX is played sometime before the main movement) and are labeled "XOX, XXO, OXX," which reflects the rotational mobility of the ordering in performance. All four movements together create a multiple-movement form that is actually part of one movement, cut-up. This structure is influenced by the phenomenological experience of interacting with the internet and cable television—a structure of non-linear modularity that disrupts the larger, linear narrative. The pre-movements are dramatically short in duration (2min., 58 secs., and 28 secs. long), which makes them more memorable, a gambit on which levels of referentiality in the main movement rely. Clear profiling of texture is another agent of referentiality. There are three basic textures which each of the pre-movements present - XOX is fast music, XXO is slow-sustaining music, and OXX is about syncopation. OXX is also presented on a boombox, reversing the role of mechanical representation of memory, in that a recording is heard before a live representation of the same music in the main movement.

ABOUT THE ARTISTS

Hailed as ambassadors of new music, **eighth blackbird** has a growing reputation for its astounding musical versatility as well as for its dedication to the works of today's composers. The sextet, currently ensemble-in-residence at Northwestern University and the University of Chicago, was honored in 2000 with the prestigious Naumburg Chamber Music Award and the first BMI/Boudleaux-Bryant Fund Commission. In 1998 it became the first contemporary ensemble to win first prize at the Concert Artists Guild International Competition, where it was also awarded the Rockport Chamber Music Festival Prize. The ensemble has also claimed the 1998 and 2000 CMA/ASCAP Award for Adventurous Programming. In 1996, the year it was founded at the Oberlin Conservatory, eighth blackbird was awarded first prize at the Fischoff National Chamber Music Competition and the Coleman Chamber Music Competition. The group has just signed a three-record agreement with Cedille Records. The first CD is scheduled for release in 2004.

During the 2001/02 season, before its Lincoln Center debut, eighth blackbird was the subject of a profile in *The New York Times* Arts and Leisure section. The ensemble has also been featured on CBS "Sunday Morning" by Eugenia Zukerman. The 2001-02 season featured debuts in Washington, DC and Philadelphia, in addition to eighth blackbird's Lincoln Center debut, as well as return visits to San Francisco and Boston, where the *Boston Globe* wrote, "The new music group eighth blackbird is so good it's dangerous ... These are superb young musicians and players. It was a drop-dead performance." The 2002-03 season features residencies and performances at the Eastman School of Music, Emory University, UCLA and

eighth blackbird

other universities, and concerts throughout the United States, including Philadelphia, Austin, Santa Fe, Salt Lake City, Atlanta, the Kennedy Center in Washington, and the Metropolitan Museum in New York.

Past appearances include Lincoln Center's Alice Tully Hall, Carnegie's Weill Recital Hall, the 92nd Street Y, the Annenberg Center in Philadelphia, and the San Francisco's Herbst Theater. The sextet has also appeared at the Great Lakes Festival in Michigan, Rockport Chamber Music Festival, the Bravo! Vail Valley Music Festival in Colorado, the Norfolk Chamber Music Festival, the Caramoor International Music Festival and the Chautauqua Music Festival. eighth blackbird is active in teaching young artists about contemporary music and has taught master classes and conducted outreach activities in the art of contemporary performance and interpretation. The ensemble has performed educational outreach programs at the Aspen Music School (grades K-12), the LaJolla Chamber Music Series and the Candlelight Concert Series.

Several eminent composers, most notably Fred Rzewski and John Musto, have dedicated works to eighth blackbird. The ensemble's extensive repertoire includes works by many of the great composers of our time, including Michael Torke, George Crumb, William Bolcom, Philip Glass, Aaron Jay Kernis, Arnold Schoenberg and Bang on a Can's David Lang, as well as ground-breaking works by young composers such as David Schober, Daniel Kellogg and Carlos Sanchez-Guterriez. For the 2002/03 season, the ensemble has commissioned a full evening of music from the Minimum Security Composers Collective, a group of four composers from Yale University.

Each of the members of eighth blackbird holds a bachelor's degree in music performance from the Oberlin Conservatory and artist diplomas in chamber music from the University of Cincinnati College-Conservatory. eighth blackbird derives its name from the Wallace Stevens poem "Thirteen Ways of Looking at a Blackbird." The eighth stanza reads:

I know noble accents
And lucid, inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know

Visit the ensemble's official website at www.eighthblackbird.com for more information.

*Molly Barth plays on a Lillian Burkart flute and piccolo.

Exclusive Management:
ICM Artists, Ltd.
40 West 57th Street
New York, New York 10019
Lee Lamont, Chairman Emeritus
David V. Foster, President and CEO

"SHARON GERBER has been my healer-shaman-psychic for some 17 years now. She is amazing, senses everything! Even flowers bloomed in the garden like never before after she sent energy to my gardener. I'll keep her, thank you!"

PATIE MALONEY
Director, Environmental Media Association
Los Angeles

"Let me tell you, it was uncanny. Without getting too personal, I will share with you that she mentioned I was not producing a normal amount of estrogen (true that my cycle has not been normal). She also recounted word for word part of a conversation (well, confrontation) I had recently with someone that had been troubling me, bringing up an old, yet related issue. I mean, she pulled this stuff out of the blue. There was much more, but I'm afraid it's just too private for print. However, as she looked at me while making various sounds, I did feel tension leaving those spots we were discussing. When I left, I had virtually forgotten about this damn cold I've been battling. I know you may be reading this with one eyebrow raised, as I might have. All I can say is that I felt physically, emotionally and mentally rejuvenated. I also got answers to some things a year in therapy had failed to produce."

SHEILA FARLAND
excerpt from *Westside Gazette*, May 1995
New York

"I've known Sharon for over ten years, and am grateful for her life-changing transformational work. She has helped me with every conceivable situation -- from health and business to the deepest, most personal issues."

MICHAEL FEINSTEIN
Singer, Pianist

"Sharon's specialty is working with physical diseases and health-related issues, but she is also available for a simple tune-up, chemical balance or stress release. She is well known in the entertainment industry, particularly among singers, and has been flown all over the country to unblock vocal cords or release emotional stress before a performance. Her name appears on the acknowledgments of a number of CDs."

PATRICIA COLLINS
excerpt from
Psychic New York

"When I am stuck with a patient, her insight into the body is like a (psychic) key that unlocks the mystery. I'm so grateful for her gift and her integrity. Because of her work with my body, my neck feels the best it has been in many years. Thank you for your willingness to serve."

DR. NANCY McBRIDE-LOGAN, Holistic Chiropractor
Los Angeles

"As a clinical social worker/psychoanalyst, I worked with Sharon on a number of levels. Her intuitive healing and consulting work was helpful both in dealing with my own personal issues, as well as in my work with my patients."

LYNN SNYDER, CSW
New York

"Sharon's work is remarkable. I feel blessed to have had the opportunity to work with her. It touched my life profoundly."

RABBI STEVEN CARR REUBEN, Ph.D.
Los Angeles

SHARON GERBER

Healing

Energy Balancing

Psychic Counseling & Consulting

Dedicated to the fast and efficient release of physical and emotional pain with an emphasis in crisis work in the performing arts

310.273.9177 BEVERLY HILLS BY APPOINTMENT

SUNDAY / April 13, 2003 at 4 pm
Schoenberg Hall

BILLY COLLINS

Program is a one hour reading with commentary followed by a question-answer session with the audience.

—Running time is approximately one hour with no intermission—

Media Sponsor: KCRW 89.9

ABOUT THE ARTIST

United States Poet Laureate 2001-2003

BILLY COLLINS is an American phenomenon. No poet since Robert Frost has managed to combine high critical acclaim with such broad popular appeal. His work has appeared in *The New Yorker*, *The Paris Review*, and *The American Scholar*, he is a Guggenheim fellow and a New York Public Library "Literary Lion." His last three collections of poems have broken sales records for poetry. His readings are usually SRO, and his audience—enlarged tremendously by his appearances on National Public Radio — includes people of all backgrounds and age groups. The poems themselves best explain this phenomenon. The typical Collins poem opens on a clear and hospitable note but soon takes an unexpected turn; poems that begin in irony may end in a moment of lyric surprise. No wonder Collins sees his poetry as "a form of travel writing" and considers humor "a door into the serious." It is a door that many thousands of readers have opened with amazement and delight.

Collins has published seven collections of poetry, including *Questions About Angels*, *The Art of Drowning*, and *Picnic, Lightning*. In May 2000, Picador in the UK published his collection of poems, *Taking Off Emily Dickinson's Clothes*. In September 2001, Random House published his collection of poems, *Sailing Alone Around the Room: New & Selected Poems*. In the fall of 2002, Random House published his new collection of poems, *Nine Horses*, and in spring 2003 Random House will publish an anthology of poems selected and with an introduction by Mr. Collins, *Poetry 180: A Turning Back to Poetry*.

Collins is also a professor of English at Lehman College of the City University of New York. He lives in Somers, New York. In June 2001, Mr. Collins was appointed United States Poet Laureate 2001-2003.

489,000 Readers

42 Years

1 Mission

Discover the Best of LA®

Special Subscription Offer for UCLA Live Patrons

Subscribe now and receive 12 issues of *Los Angeles* Magazine for just $10.00 and $5.00 will be donated to UCLA Live. To subscribe please call 800/876-5222 or visit www.losangelesmagazine.com/special offer and reference code KULA.

los angeles
MAGAZINE

WEDNESDAY–SUNDAY / April 23–27, 2003, Wed–Sat at 8 pm; Sun at 7 pm
Freud Playhouse

RENNIE HARRIS
Facing Mekka

RENNIE HARRIS / Director and Choreographer
DARRIN ROSS / Producer, Music Composer, Sound Design
GRISHA COLEMAN, PHILIP HAMILTON, GABBY LANG, KENNY MUHAMMAD, and **LENNY SEIDMAN** / Music Collaborators
JOHN ABNER and **THEODORE HARRIS** / Collage Artists
TOBIN ROTHLEIN / Visual Design
DAVID SZLASA / Lighting Design
JORGE COUSINEAU / Set Construction
TOBIN ROTHLEIN / Videographer
ONOME EKEH / Costume Designer
JAMES CLOTFELTER / Technical Director

DANCERS: BRANDON ALBRIGHT, DAVE AUSTIN, ERICA BOWEN, JAMES COLTER, MONCELL DURDEN, NINA FLAGG, DUANE HOLLAND, TANIA ISAAC, RICHIE SOTO, KEITH STALLWORTH, AFALIAH AFELYONE, MAKEDA THOMAS, IVAN VELEZ, TERRY WRIGHT, RON WOOD

Post-performance discussions with the Company Members

This performance is supported by the Henry Mancini Endowment for the Performing Arts at UCLA.

It is also funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation, and additional funding from The Andrew W. Mellon Foundation, Philip Morris Companies, Inc., and the Pennsylvania Council on the Arts.

Design for Sharing will present Rennie Harris for 500 public school students on April 22.

ABOUT THE COMPANY

RENNIE HARRIS PUREMOVEMENT (RHPM), founded in 1992, is dedicated to preserving and disseminating hip-hop culture through workshops, classes, hip-hop history lecture-demonstrations long term residencies, mentoring programs and public performances. The company's work encompasses the diverse and rich African-American traditions of the past, while simultaneously presenting the voice of a new generation through its ever-evolving interpretations of dance. The company is committed to providing audiences with a sincere view of the essence and spirit of hip-hop rather than the commercially exploited stereotypes portrayed by the media.

RHPM has established a strong reputation in Philadelphia for innovative and exciting classes and workshops for children beginning with Rennie Harris' own involvement teaching as part of the Smithsonian Institution's Folk life Center from the age of 14. The Company engages its community on a number of levels and has made significant impact with at-risk youth in Philadelphia. The Company produces a hip-hop festival-Illadelph Legends- that takes place annually in Philadelphia, honoring hip-hop pioneers locally and nationally. The festival brings together through events including symposia, jam sessions, lectures, panel discussions and demonstrations, some of the seminal performers from the beginning of hip-hop to share their histories with the contemporary performers who are the major influences in the culture today.

Since its inception, Rennie Harris Puremovement has performed to sold-out audiences at venues in the United States and abroad including Grand Halle de Parc de la Villette in Paris, Reichold Center in St. Thomas, the Kennedy Center/Washington DC, the Holland Festival, Kiasma Museum in Helinski, Spoleto Dance Festival/SC, the Nervi Festival in Italy, Colorado Dance Festival/Boulder, the New Victory Theater/NYC, Bates Dance Festival/ME, On the Boards/Seattle, and Dance Place/Washington, DC among many others. In the past year, the Company has continued to build its international reputation through its participation in "Cool Heat, Urban Beat" which continues to tour to packed houses throughout the world. In March 2001, RHPM was honored with the invitation to appear

and perform at the NAACP's Image Awards. The company has toured the U.S. as part of Chuck Davis' DanceAfrica America and most recently received critical praise for its participation in the Brooklyn Academy of Music's DanceAfrica America. Rome & Jewels has been touring to sold-out houses since its premiere in June 2000 and will continue to tour internationally throughout 2002-2003.

ABOUT THE ARTISTS

RENNIE HARRIS (Artistic Director, Choreographer and Director) is well versed in the vernacular of hip-hop which includes the various techniques of B-boy (misnomer "break dancing"), house dancing, stepping and other styles that have emerged spontaneously from the urban, inner cities of America like the north Philadelphia community in which he was raised. He has brought these "social" dances to the "concert" stage, creating a cohesive dance style that finds a cogent voice in the theater. He is a powerful spokesperson for the significance of "street" origins in any dance style. Intrigued by the universality of hip-hop, he seeks inspiration from other forms of performance art. As a pioneer in performing, choreographing and teaching hip-hop dance he has toured the country and abroad with the first organized Hip Hop tour in America, the "Fresh Festival" starring Run DMC, Fatboys, Kurtis Blow, and Whodini. He has also worked with Kool Moe Dee, West Street Mob, Salt 'n' Pepa and other noted hip-hop stars. Since the age of 15, he has taught workshops and classes at many schools and universities including University of the Arts, UCLA, Columbia College, and Bates College. Harris is a 1996 recipient of the Pew Fellowship in the Arts for Choreography and has received awards from the Pennsylvania Council on the Arts, a Pew Repertory Development Initiative grant, the City of Philadelphia Cultural Fund, and the 1996 Philadelphia Dance Projects commission. He has been nominated three times for a Herb Alpert Award of the Arts. He was recently voted one of the most influential people in the last one hundred years of Philadelphia history and has been compared to twentieth-century dance legend Alvin Ailey and Bob Fosse. His group of dancers and their infectious brand of movement have toured around the globe. At the age of 38, Lorenzo "Rennie" Harris is atop the hip-hop heap—its leading ambassador.

DARRIN M. ROSS (Director, Producer, Composer, Sound Designer and Engineer) has been producing and engineering songs since 1984 with Jam On Productions. He is the recipient of a 2001 New York Dance & Performance Award (BESSIE) for his music composition for Rome & Jewels. Mr. Ross has worked with and established many artists in the industry such as, Voices Of Theory, PM Dawn, Newcleus, Aphillyation, Ram Squad, Tuff Crew, Doug E. Fresh, King Britt, ZHANE, Helen Bruner, Jungle Brothers, Kim Waters, Todd Terry, The Roots, Bahamadia, Dee Dee Sharp Gamble, No Question, AZ YET, Victor Duplaix, Bowser, Rampage, Brother Peace, Major Figgas, Grisha Coleman, Leon Evans, Mike Knox, Doug Grisby and more. In 1992, he formed I.Q. Records and is now directing his own production company, KIA-TIFF. Past collaborations with Rennie Harris include the 1990 Co-production of television segments for "Dance Party USA" and "1 House Street", scoring and composition efforts for works set on The Pennsylvania Ballet and The Memphis Ballet and various movies. In 1997, Mr. Ross received Philly's Street Buzz "Producer of the Year" award. Currently, Ross is editing and completing a Rome and Jewels Documentary, and The RHPM Story documentary. Ross is also completing his solo album project and devoting his spare time to composing for other film and dance companies. His sound design credits include, Fallen Crumbs from the Cake, Cool Heat Urban Beat, The Pennsylvania Ballet, The Memphis Ballet, Hot Mouth, Rome and Jewels, Facing Mekka, Maurice Hines Hot Feet, Eleone Dance Company, and many other dance theater works. Ross is President of his own recording studio, I.Q. Recording Inc.

JOHN ABNER (Visual Artist) is a Philadelphia community based artist. He is a graduate of Temple University Tyler School of Art where he studied graphic design and received a BFA in painting and art history. He is currently employed at the Willet Stained Glass Studio as a color selector. John has coordinated several art projects with the Mural Arts Program in Philadelphia and has exhibited his artwork in several juried shows locally and nationally.

AFALIAH AFELYONE (Dancer) is a native of Columbus, Ohio where she began dance training at the age of three. She has studied and danced with many great dance artists including China White, Marie Basse Wiles, Bebe Miller, Abdou Kounta, and Andrea Woods. She received her B.F.A. in Dance from The Ohio State University. Afaliah Afelyone is a singer, song writer and Emcee, who is featured on the internationally released Hip Hop compilation, "Bringing it Home Vol 1". Afaliah currently resides in Brooklyn, New York.

BRANDON ALBRIGHT "BRO PEACE" (Dancer) was an original member of the Scanner Boys and has toured the U.S. and Europe. He has danced for major recording artists such as Schooly D, Tuff Crew, LL Cool J and the Beach Boys. He has appeared as a dancer for the video and promotional trailer of the movie Freddy Krouger. While committed to dancing with Rennie Harris Puremovement, he is also pursuing a career as a rapper and lyricist.

DAVID AUSTIN, AKA Kafele (Dancer) was born and raised in Trenton, NJ. As one of Philly's earliest pioneers of house dance, he has contributed much to its underground dance scene. David has choreographed and danced for many underground music acts. He is currently developing projects for his own dance company, Amalga Dance Massive.

ERICA BOWEN (Dancer) has a unique blend of dancing and is influenced by her studies of Ballet, modern, jazz, hip-hop, afro-cuban dance, and yoga. Her training began in California with Stefan Wenta and Winifred Harris. After graduating high school, Erica studied and performed an array of Cuban modern, folklore, and popular dances with Danza Contemporanea de Cuba at Teatro Nacional de Cuba. After returning to the states she relocated to New York and attended New York University and the Martha Graham School. Through her career she has performed with Rod Rodgers Dance, Earl Mosley's Diversity of dance, M'sawa Danza, 1st Annual Jazz Dance Awards, Assokere Cuban dance Stephen Koplowitz, Lynn Parkerson, FIFA World Cup, New York Chamber Opera, L.A. Contemporary Dance Ensemble, and Between Lines. While performing Erica continues to teach classes and workshops. She has been invited to teach at Temple University, Freedom Theatre, Christian Street Y, D'Shay Dance, High Tech High, Gorilla yoga, Abizaid Arts, University Arts League, Boricua College, and Public Schools 69 and 81.

RENNIE HARRIS

GRISHA COLEMAN (Composer, Vocalist) was born in New York City and is the artistic coordinator of the performance group, HOT MOUTH in which she is engaged as a writer, composer, performer and choreographer. She graduated cum laude from Wesleyan University and next fall will be pursuing her MA in Composition/Performance/Integrated Media at California Institute of the Arts (Cal Arts). She has been the recipient of a number of awards and honors for her continued work including the Rockefeller Multi-Arts Production (MAP) Grant (1998), Franklin Furnace Performance Grant (1997), New York Foundation Artists' Fellowship (NYFA) (1993), Movement Research Artist in Residence/Commission (1996), and The Van Lier Minority Choreographer's Fellowship @Performance Space 122 (1995). From 1989-1993, she was a member of the dance/theater company, URBAN BUSH WOMEN. Ms. Coleman has worked with such varied artists as Laurie Carlos, Butch Morris, Gherri Allen, Pauline Oliveros, Dr.Ysaye M. Barnwell (Sweet Honey in the Rock), David Rousseve as well as filmmakers Julie Dash and Spike Lee. In New York City, Coleman often plays with the Sound Lab/Cultural Alchemy. She can be heard on poet Carl Hancock Rux's new album and she contributed a solo voice/cello track on Paul D. Miller's, (a.k.a. DJ Spooky) latest album. She was Musical Director for the 1996 Bessie Award winning piece STAINED by Lisa Jones/Alva Rodgers presented at the African-American Post-Modern Festival at Aaron Davis Hall. Coleman has taught seminars, workshops and master classes extensively at universities throughout Britain and the U.S. She is a guest teacher at the International Workshop Festival in London, and regularly leads workshops for Movement Research's Improvisation Festival in NYC.

JAMES P. "CRICKET" COLTER (Dancer) is a hard-core underground hip-hop {house b-boy etc.) dancer who has opened concerts for major recording artists such as Boyz II Men, KRS-1, Dee-Lite, Will Smith and Rosie Perez and has danced in many international hip-hop dance contests. Cricket is an accomplished illustrator whose work is heavily influenced by hip-hop culture. He is also part of the New York based breakdancing/hip-hop dance crew, Step Frenz and has his own dance crew/company, Crazy Natives/Soul Motion. Currently Cricket is researching and lecturing about hip-hop.

JORGE COUSINEAU (Set Designer) has been working in and around Philadelphia's theater and dance world for the last five years, designing sets, lights and sounds as well as composing music for companies such as Group Motion, SCRAP Performance Group, Pig Iron Theatre, 1812 Productions, Arden Theatre and Paule Turner's COURT. Together with his wife Niki he operates Subcircle, a dance company focussing on site specific performances.

MONCELL DURDEN (Dancer) is a dancer, choreographer, instructor who first started performing in 1989 with the NWA national tour. Since then, Moncell has danced for many Rap and R&B artists. Recently he has been seen dancing with Mop-Top Productions, a group of dancers who have performed with Mariah Carey since 1992. Moncell currently is putting finishing touches on his self-written play "Voyage," a Hip-Hop show inspired by the Wizard of Oz.

NINA KAMALA FLAGG (Dancer) was born in Los Angeles to Valdez Flagg and Karen McDonald. Nina trained at Los Angeles School of Gymnastics for 9 years. Her dance training began with her mother and continued with other notable teachers such as Stefan Wenta, Yuri Grigoriev, Claude Thompson, Terry Beeman, Paul and Arlene Kennedy, Ron Brown, Otis Sallid, and Nzingah Kamari. At age 12, Nina was introduced to director/choreographer Debbie Allen when she was hired as a dancer/gymnast for the 63rd Annual Academy Awards. This experience would later lead to a professional relationship with Ms. Allen. Nina went on to attend the Los Angeles County High School for the Arts for three years. It was during this period that she refined her dance techniques and enriched her artistic persona. She excelled under the tutelage of Don Hewitt, Mary Bender, Rudy Perez, Don Bondi, KaRon Brown Lehman, and Hae Kung Lee. In 1997, after graduating high school, Nina began honing her skills in Hip Hop dance while obtaining her Bachelor of Arts in Sociology from UCLA. In 2001, Nina was invited to teach on the staff of the Debbie Allen Dance Academy in Culver City, CA and is also currently a guest Hip Hop choreographer for the dance department of Loyola Marymount University. It was her extensive dance background that made Nina a valuable addition for Rennie Harris' "Facing Mekka".

PHILIP HAMILTON (Musician, Percussion, Vocals) born in Medford, MA and educated at Middlebury College where he received a BA in Political Science and Performance Studies Philip Hamilton's impressive musical background began when, according to his Mom, he would sing rather than cry as a young child. He later pursued his childhood passion studying voice and percussion at the Berklee College of Music and the Longy School of Music. In the late 1980's Philip founded the highly successful jazz fusion band Full Circle which took the music world by storm in the 1980's, releasing three recordings on Columbia/Sony Records. His work with Full Circle established him as a major vocal talent. This well-deserved recognition led to collaborations with such noted musicians as John Cage, Special EFX, Phoebe Snow and the Duke Ellington Orchestra among many others. He was most recently featured as the lead vocalist for the 1998 and 1999 tours of the Pat Metheny Group, which garnered him accolades as a "vital" and "a perfect addition" to the ensemble. The Philip Hamilton Group, his own band, has recently completed a tour of Japan, South America, and the United States. In the 2000-2001 season the Philip Hamilton Group appeared at The House of Blues (Boston), The Towne Crier Café as opening act for Tuck and Patti (NY), The Joyce Theater w/ Danny Buraczeski's JAZZDANCE, Aaron Davis Hall (NY), and St. Mark's Church (Vocalscapes), the Montreal International Jazz Festival, the Providence Jazz and Blues Festival, BAMCafe , Indianapolis Museum of Art , Opening Act for the Temptations and IronHorse , and The John F. Kennedy Center for the Performing Arts amongst many others. This summer the Philip Hamilton Group appeared at the California World Music Festival, Uptown/ArtsTown (Food for the Soul) Reno,NV, the City of El Paso's Music Under the Stars World Festival and the Bethlehem Musikfest. 02-03 tour highlights will include appearances in the performances at Cal State Long Beach, ODC Theatre (San Francisco), Palm Beach Community College (FL), the Carver Community Cultural Center. In addition to being an inventive and soulful vocalist Philip has leant his substantial talent to the dance world. He has created music or worked on musical projects with such noted artists as the Alvin Ailey American Dance Theater, Danny Buraczeski\Jazzdance (Ezekiel's Wheel, Beat), Mark Morris, David Dorfman, Donald

Byrd/The Group, Dance Theater of Harlem, and Ballet Hispanico This past season Philip has created music for and contributed music to Martha Bowers' Dream Life of Bricks Project which premiered at MASS MOCA June 21, 2002; Ronald K. Brown\EVIDENCE's "Walking Out the Dark," Rennie Harris' "Facing Mekka," and Anne Reinking's "Slices" for Ballet Hispanico. In addition to dance Hamilton's compositions for theater and film include the theme for the Emmy- award winning PBS television series Say Brother and the musical How the World Got Wisdom based on African folk tales.

THEODORE A. HARRIS (Visual Artist) a collagist, poet, muralist, born in New York City in 1966 and reared in Philadelphia, PA. He paints murals throughout the city of Philadelphia with the Mural Arts Program since 1983. Poetry, visual art, essays, interviews, have appeared in various publications such as: Real News, North Philly Matters, Long Shot, The Hammer, Unity & Struggle Journal, Switch Blade, New Letters, Ratta Pallax, Paterson Literary- Review, AMEM (published in Madrid) Left Curve, AWOL, Heart, The Gaither Reporter, Cal Literary Arts Magazine, African American Review, Black Renaissance Noire, Quarterly Black Book Review, XCP: Cross Cultural Poetics, Callaloo, WHAT IF?, Theatre Journal, and in the anthologies: In Defense of Mumia (Writers and Readers 1996), ROLE CALL: A Generational Anthology of Social and Political Black Literature & Art (Third World Press 2002), Bum rush the Page (CROWN 2002). Solo Exhibition mounted at Rutgers University, New Jersey in 1998. Collage portrait of Paul Robeson hangs in the University of Pennsylvania Paul Robeson Research Center. February 2000 group show: "Living by Faith" four artists from Philadelphia, at Western Oregon University. Set/Artistic Consultant for Washington D.C Lincoln Theatre's 1999 production of Langston Hughes's play, "Black Nativity". Artist in Residence for the 2000 Festival of Arts & Ideas in New Haven Connecticut. Set/collage projections for "The Cold Cradle" presented by The Spoke 'n Weal September 2001. Gallery Fringe, Philadelphia Fringe Festival, Philadelphia. PA.

DUANE LEE HOLLAND JR. "BAM" (Dancer) was born in Devon, PA, and currently resides in Brooklyn, New York. Holland has studied dance at the Daily's School of Performing Arts, Broadway Dance Center, and Creative and Performing Arts School. He has performed with Kool and the Gang, Maurice Hines, Chuck Davis and Ron Brown and with Puremovement since 1994. He has toured all around the world, not only as a dancer, but also as a gymnast. As a member of the Junior National Team between 1989 and 1992, he competed in the Junior Pan American and in the Portugal Invitational, placing no lower than third place, twice. Holland aspires to have a career as an all around entertainer, but hopes to have singing leading the way.

TANIA ISAAC (Dancer) is a dancer and choreographer from St. Lucia, West Indies. She holds a BS in Dance from the University of Wisconsin in Madison, where she received numerous scholarships and awards including National Dance Association Outstanding Graduate Award. She received an MFA from Temple University in Philadelphia where she served as Teaching Assistant and University Fellow. Her own work has been presented in Madison, Wisconsin; Castries, St. Lucia; Philadelphia, PA and in New York,NY as part of D.U.M.B.O and the Joyce Soho, New Dance Performance Mix. Her collaborative video work has been screened at the ADF Dancing for the Camera Festival of International Film and Video Dance in North Carolina, at the International Festival of Video Dance, Buenos Aires, Argentina, and at the Prince Theater in Philadelphia as part of the Drexel Universtiy TV (DUTV) Unquote Television. Tania is a former member of Urban Bush Women and Li Chiao-Ping Dance and has performed in works by Merian Soto.Pepatian and Anita Gonzalez, among others. She has received grants from Innovative Production Fund, the CEC New Edge Residency Program and the Leeway Foundation.

KENNY MUHAMMAD (Composer, Vocalist) a.k.a. The Human Orchestra possesses an ingenuity that enables him to construct a vocabulary of meaningful sounds through which he orchestrates a poetic composition stressed in rhythmic verse. Muhammad defines the human body as the first instrument. Through his manipulation of his own body, Muhammad summons African, classical, jazz, rock, mambo, meringue, salsa, reggae, and hip-hop rhythms from the depths of his soul. Muhammad's vocal work has gained recognition in Africa, Japan, Europe, and throughout the United States. He has captivated thousands while touring with such acts as Public Enemy and Jermaine Jackson. He has been a featured artist with The New York Symphony Orchestra at Manhattan Center, conducted by David Eaton, and performed at the King Sejong Hall in Seoul, South Korea with Sony recording artists and violinist Eugene Park. He has also performed with Regina Bell, Malik Yoba, The Gap Band, and renowned jazz vocalist Will Downing and Patti Labelle. He has made appearances on CBS This Morning, Good Day New York, and at Carnegie Hall. Muhammad is a three-time consecutive winner on Show Time at the Apollo. He has also written, created and been featured in several nationwide television and radio commercials. His commercial for Burger King was nominated for a Cleo award.

LES RIVERA was born in Caguas, Puerto Rico and moved to the U.S. at the age of nine. He has studied popping, locking and b-boy plus many other forms of dance. Aside from dancing, Rivera also writes and directs short films and is actively pursuing a career as a writer and producer.

TOBIN ROTHLEIN (Film and Video Artist) is a film and video artist interested in exploring the area between film and stage, with a focus on movement and dance. His work has been seen at Anthology Film Archives, Walter Reade Theater at Lincoln Center, The Place and the BBC Film Festival in London, The Forest Theater, and the Mann Music Center (Shut up and Dance), The Peabody Essex Museum in Boston, WHYY Philadelphia and KTEH San Jose, and taken on tour with Dance on Camera Film Festival throughout the country. Tobin is co-artistic director of Phrenic New Ballet, a contemporary dance company dedicated to premiering innovative multi-medium dance work. In 1991 Tobin attended Beijing Language Institute where he studied Mandarin Chinese and Chinese art and culture. Film and video work brought him back to Asia several times, to work for MTV Asia in Hong Kong, and in producing and directing the documentary, Eyes of the Storm (1997). Eyes of the Storm went on to win a NEMA Bronze Apple Award, and is currently in educational distribution throughout North America. Tobin's worked with both Classical Ballet and Modern Dance covers documentary, experimental and live performance collaborators.

LENNY SEIDMAN (Tabla player/Percussionist/Composer) began his tabla studies in 1971 with Ishwarlal Misra, Chotelal Misra and Kiran Deshponde, all from Benares, India. Previously he had been a student of classical and jazz piano. During the '80s he integrated analogue electronic music with his percussion, composing pieces for dance companies and his various music ensembles and also began a ten year musical relationship, studying and performing with South Indian violinist Adrian L'Armand. He has been learning with the legendary Zakir Hussain since 1991, and has narrowed his performing focus to tabla and his composing for inter-cultural percussion ensembles incorporating North and South Indian drumming traditions. He is co-director of Spoken Hand Percussion Orchestra which merges four traditional drumming batteries: Afro Cuban bata, North Indian tabla, Brazilian samba, and West African djembe. They recently completed a collaborative project with Zakir Hussain and Rennie Harris Puremovement. He is director of the Lenny Seidman Tabla Choir, and is an original member of Atzilut, the Middle Eastern Jewish music ensemble noted for its Arabic cultural bridging projects. He has founded and coordinated several other ensembles including the Shamanistics and Splinter Group. He has performed throughout the Americas and abroad with numerous music artists including Zakir Hussain, Kenny Endo, Michael Daugherty, Ursula Rucker, and choreographers Rennie Harris, Helmut Gottschild, Roko Kawai, Benoit LaChambre, Myra Bazell, Cheng-Chieh Yu, Group Motion Dance Co. and most recently with Kim Arrow on "Quasimodo in the Outback" among many others. Seidman was co-recipient of a 2002 NEA grant and two Rockefeller Foundation MAP Fund grants (2000 and 1998) to create new work for Spoken Hand. In 2000 he was awarded an Independence Foundation fellowship to compose "Tal of the Wild" for Spoken Hand, and a Dance Advance commission to compose "Mudra Hang" for his tabla choir for "Quasimodo in the Outback". He received the APPEX fellowship in 1999, a six week intercultural residency at UCLA to collaborate and live with 35 performing artists from throughout Asia. He also was awarded a three month residency at Headlands Center for the Arts in Sausalito, CA. in 1993. He has been guest artist and tabla instructor at Swarthmore College since 1998, where he set several compositions for tabla/gamelan ensembles and for the Kathak dance ensemble. His works were also performed by the APPEX percussion ensemble during his first APPEX residency and subsequently in 2001 following an invitation for a return project. Lenny teaches tabla and rhythm theory privately, and is currently the World Music and Jazz curator at the Painted Bride Art Center.

RICHARD SOTO aka "ABSTRAK," (Dancer) Soto, founder of the breaking crew, Skill Methodz, has appeared in several videos for various artists such as Whitney Houston's "Fine" and Destiny Child's "Bootylicious" remix. Abstrak is currently involved with Hip Hop Theater Junction's project/play called "Rhyme Deferred." He resides in New York City where he continues to push his talent and versatility in the entertainment industry. He has toured internationally to Seoul, Korea and Bogota, Colombia and is also the reigning champion of Hip Hop Elements 1 & 2. Abstrak says, "I'm determined to keep my involvement in Hip Hop Theater. This is where I can take myself to the next level through experience, wisdom and spirituality and perhaps create my own production someday... God willing."

KEITH STALLWORTH, aka "REMEDY," (Dancer) has been dancing since 1997 "when I saw some kids at house party getting down." Since then he has moved to New York and pursued his dance career more seriously. Keith has been performing in commercials and music videos. When he heard about Rennie Harris Puremovement, he wanted to be apart of it right away. He is currently in training with the company."

DAVID SZLASA (Lighting Design) is committed to producing art and artists with a conscious desire to affect social change. Currently, Szlasa is the Production Manager at the Culture Project in New York. Prior to his engagement in N.Y., Szlasa was the PM at Theater Artaud in San Francisco where he designed *Beatbox: a Raparetta* for Felonious, *de/Cipher* for the Living Word Festival and *5 Flights* at the Thick House. Additionally, Szlasa toured nationally and internationally with Bill "Crutchmaster" Shannon and to Zimbabwe with Universal Arts the Beat. Other work includes production and design residencies with Dance Theater Workshop, Washington Square Church, The Drama League, and Fractured Atlas Productions in New York. Szlasa is the founder and former Artistic Director of Titan Artistic Productions, Inc. a non-profit dedicated to producing new work by experimental theater artists. Szlasa's own performance pieces *Dissection* and *Light* have been performed in and around the N.Y.C. area. Mr. Szlasa holds a BFA in Drama from New York University.

MAKEDA THOMAS (Dancer), is originally from Port of Spain, Trinidad, she has performed extensively with Ronald K. Brown's contemporary dance company, EVIDENCE, Jawole Willa Jo Zollar's Urban Bush Women (which included a yearlong collaboration with The National Song & Dance Company of Mozambique), and The Lula Washington Dance Theater in Los Angeles, California. In addition, she has worked independently with several choreographers throughout New York City including Eleo Pomare, Dyanne Harvey-Salaam, Robin Becker and Trebien Pollard/Skeleton Dance Project. In alignment with her commitment to work with contemporary artists across the globe, Makeda appears in "Facing Mekka" through 2003 while further developing her work and teaching abroad. Thomas began her training with Michael Goring in Brooklyn, New York. She continued her training, receiving scholarships at the Martha Graham School of Contemporary Dance, The Paul Taylor School of Dance, and Hofstra University where she earned a BA in Dance/English.

IVAN VELEZ, aka "FLIPS," (Dancer) has done much television and theater work. Dancing for some of the hottest performers in the music industry, Flips has done work for Whitney Houston, Destiny's Child and Ricky Martin. He is skilled in gymnastics and breakdancing, which he has trained with legendary breakdancers Kwikstep & Rocafella. Ivan is one of the proud founders of the infamous b-boy crew Skill Methodz.

TERRY WRIGHT (Dancer) is world-renown for both his hip-hop and house dancing and choreography. Having worked and performed with internationally acclaimed acts such as: Mariah Carey, Will Smith, Whitney Houston, Lil Kim, Da Brat, this artist has successfully brought the raw style of self-taught dancing into the mainstream media. Terry is also a member of the crew, Elite Force, a.k.a. Mop Tops, which has been recognized as constructing the face of "true hip hop dance." Despite his commercial success, Terry has maintained his status

as a dancer in the underground New York club scene by continuing to enter dance circles and innovating and developing his skills.

RON WOOD aka ZEN ONE is a self-taught dancer in the competitive form of Hip Hop, a style of dance where individuality is at its base. Involved in the Philadelphia club scene since 1988, Zen wasn't introduced to the theater world until joining Rennie Harris Puremovement (RHPM) in 1995, in which he remains a core member. As a solo choreographer, Zen has shown work at Aaron Davis Hall's E-moves (Harlem, New York), the Sixth Annual African-American Festival of Dance (Austin/Houston, Texas), 5'5" and Under (Philadelphia, PA), Martha @ the Bride (Philadelphia, PA), and the 2001 Kumquat Benefit (Philadelphia, PA). He is also the founder and artistic director of the Zen One Dance Collective (ZODC); a theater based Hip Hop Company that explores the fusion of dance, martial arts, and music. ZODC premiered work at the 2002 Philadelphia Fringe Festival and has also performed at ST. Stephens (Austin, TX) and done promotional work for Mt. Dew and *Philly Style Magazine*. Zen is also an accomplished martial artist holding the ranks of Black Belt in Kenpo Karate and Professor in ASCAB Capoeira, both of which he blends into his choreography. Zen was awarded the Arts and Humanities Small Learning Certificate for teaching Capoeira to transitional students from Olney High School and holds classes twice a week at the Community Education Center in Philadelphia. In addition, he volunteers in the ASE program for African-American youth at Penn campus and teaches both nationally and internationally at universities and dance studios such as the Danscenter (Stockholm, Sweden), the Bates Dance Festival (Lewiston, Maine), and Longwood College (Longwood, VA). Zen also composes most of the music for ZODC and has done outside works for Emily Hubler (Group Motion), Rennie Harris' Facing Mekka, Kelly Kel's Mind Expansion, and collaboration with dancer Grace Mi-He Lee.

H-ART MANAGEMENT was established on July 1, 2002, by Harold Norris as a full-service agency for touring performing arts companies. The new agency's goal is to connect artists of quality with discerning audiences. The preferred means will be the formation of mutually beneficial collaborations with presenters and festivals and with theater, dance and music troupes in America and abroad. In addition to working domestically, Norris looks forward, occasionally in creative partnerships with other managements and organizations, to fostering international exchange by introducing American artists to new audiences abroad and by importing collaborations and attractions new to North America.

PROGRAM CREDITS

The creation of *Facing Mekka* was made possible in part by a grant from Dance Advance, a program funded by the Pew Charitable Trusts and administered by Drexel University.

The project *Facing Mekka* was funded in part by Creative Capital.

Facing Mekka was made possible by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and Altria Group, Inc.

Facing Mekka supported in part by a grant from the National Endowment for the Arts.

Facing Mekka is partially supported by a grant from Pennsylvania Performing Arts on Tour, a program developed and funded by the Vira I. Heinz Endowment; the William Penn Foundation; the Pennsylvania Council on the Arts, a state agency; The Pew Charitable Trusts; and administered by Mid Atlantic Arts Foundation.

The creation of *Facing Mekka* was made possible in part by the financial support and assistance from the Rockefeller Foundation.

Commissioned by The Joyce Theater's Stephen and Cathy Weinroth Fund for New Works.

Also commissioned in part by the Walker Art Center with funds from the Doris Duke Fund for Jazz and Dance.

Facing Mekka has also been commissioned by Bates Dance Festival (Lewiston, ME); Het Muziektheater Amsterdam; Jacobs Pillow (Lee, MA); Mondavi Center for the Performing Arts, UC Davis (Davis, CA); UCLAlive (Los Angeles, CA).

STAFF LISTING

Artistic Director / Rennie Harris
Assistant Artistic Director / Brandon Albright
Operations Director / Darrin Ross
Education and Booking Coordinator / Tina Bracciale
Marketing & Promotions / Jenny Filer

For General Information and Booking Information Contact:
Rennie Harris Puremovement
PO Box 42009
30th Street Station
Philadelphia, PA 19101
Phone: 215.382.8191
Fax: 215.382.8194
Visit our website at:
www.puremovement.net

WEDNESDAY / April 23, 2003 at 8 pm
Royce Hall

KRYSTIAN ZIMERMAN

Six Klavierstücke, Op. 118 — **BRAHMS** (1833-1897)
- Intermezzo in A minor
- Intermezzo in A Major
- Ballade in G minor
- Intermezzo in F minor
- Romanze in F Major
- Intermezzo in E-Flat minor

Sonata No. 31 in A-Flat Major, Op. 110 — **BEETHOVEN** (1770-1827)
- Moderato cantabile, molto espressivo
- Allegro molto
- Adagio ma non troppo
- Allegro ma non troppo

—pause—

Sonata No. 3 in F minor, Op. 5 — **BRAHMS**
- Allegro maestoso
- Andante espressivo
- Scherzo; Allegro energico
- Intermezzo; Andante molto (Rückblick)
- Finale; Allegro moderato ma rubato

—Running time is approximately one hour and 45 minutes with one intermission—

Media Sponsor: k-Mozart 105.1

ABOUT THE ARTIST

KRYSTIAN ZIMERMAN (b. 1956) comes from a family with rich music-making traditions. Musicians would meet almost daily in his home to play various works, mostly chamber music. These performances afforded Mr. Zimerman a most intimate, natural, everyday contact with live music and provided an early impetus to his musical career. He made his first steps in music under his father's supervision, and at the age of seven started working with Andrzej Jasinski, a senior lecturer at the music conservatory in Katowice, Poland. This tutorship was crowned by Mr. Zimerman's graduation, 14 years later, from the conservatory there. Mr. Zimerman had no zest for contests, but he followed the common way of musical development for concert pianists, which brought him the highest prizes at several prestigious competitions devoted to Russian and Polish music and to the works of particular composers (Prokofiev and Beethoven). There followed the Grand Prix at the Chopin Competition of 1975, which paved the way for performances in concert halls worldwide.

The 26 years of Mr. Zimerman's artistic activity have been marked by regular meetings with his own dedicated audiences, which ardently look forward to every concert. Wherever his concert tours take him, in the music centers of Europe, Asia and America, he always recognizes familiar faces. During the last 11 seasons, since he has resolved to travel with his own concert piano, he has managed to accustom his audience and concert organizers to this unusual and only seemingly inconvenient gear. Mr. Zimerman has applied several technical inventions of his own which have made it possible for him, as for other musicians, to take his instrument along on tours. The confidence afforded by his own thoroughly familiar instrument, combined with his piano-building expertise—first acquired in Katowice and developed through permanent cooperation with the Steinway Company in Hamburg—allows him to eliminate, or reduce to the absolute minimum, everything that might distract him from purely musical issues.

Mr. Zimerman's comparatively early acquaintance with the main developments of European music—German, Russian, French and others—precluded him from becoming a "Chopin specialist." Instead, it stirred in him the ambition, which he has achieved in the last 10 years, of performing music in the place and culture of its origin: French works in Paris;

Beethoven, Mozart and Schubert in Vienna; Brahms in Hamburg; American music played in New York and, in one notable instance, conducted by the composer himself—Leonard Bernstein. "If I were an actor," he argues, "I would also set myself the aim of performing Shakespeare in London and Chekhov in Russia."

Witold Lutoslawski's honorable dedication of his Piano Concerto to Krystian Zimerman inspired the pianist to a similar treatment of that work: it was self-evident that it should be performed in Warsaw during the Warsaw Autumn Festival of Contemporary Music, with the composer as conductor. During each of his New York recitals, he has taken care to perform a Polish composition as part of the program or as an encore. For several consecutive seasons he performed Karol Szymanowski's works in principal music centers on three continents. His encounters with pre-eminent musicians—performers of chamber music and conductors—have been, he claims, his greatest luck. He has repeatedly performed with Kaja Danczowska, Kyung-Wha Chung, Gidon Kremer and about 40 other celebrities of the musical world.

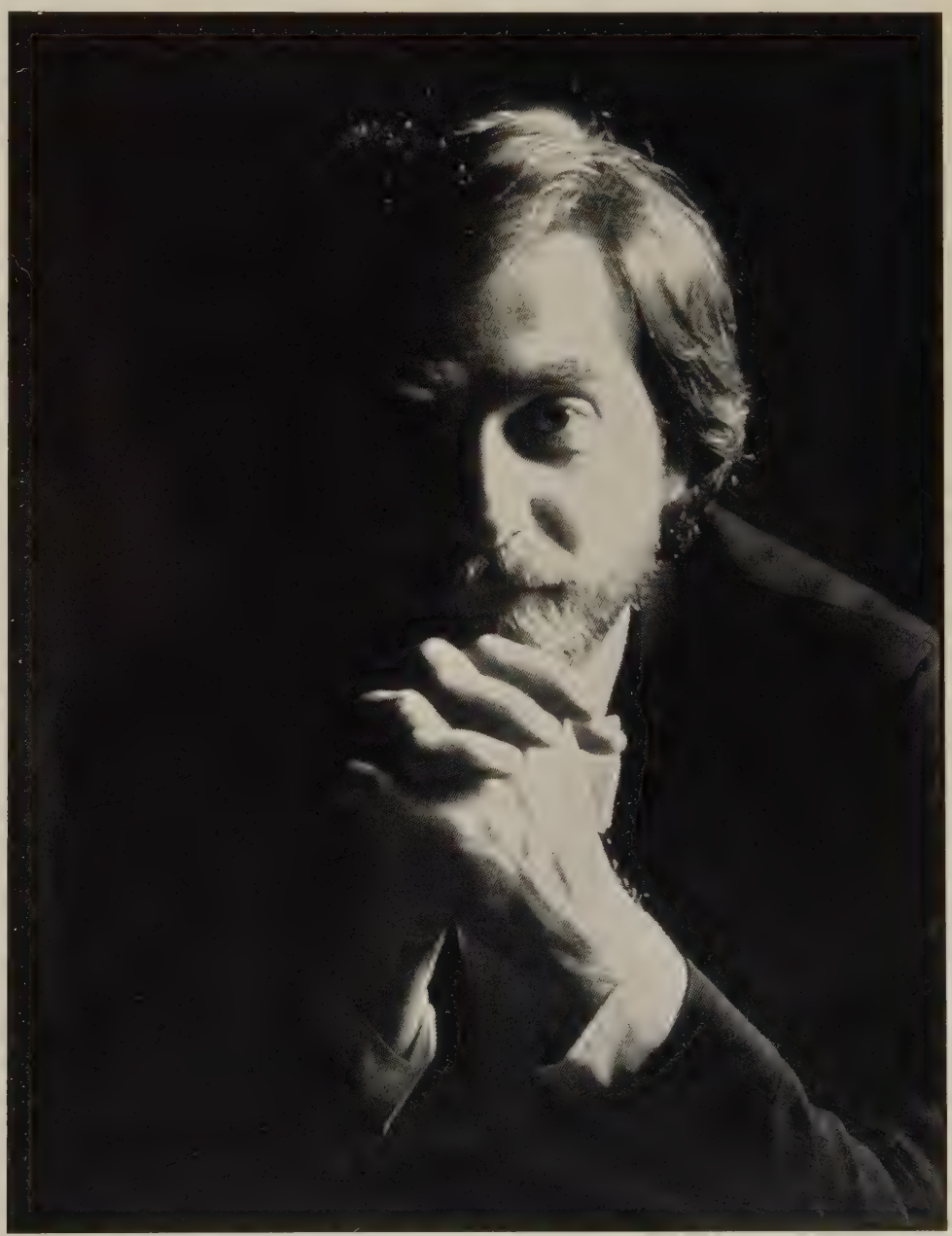
The piano is not Mr. Zimerman's only musical passion: he has always remained an exceedingly keen organist. Playing the organ also allowed him to grasp and fashion the musical form in its horizontal dimension. He has also enriched his knowledge of conducting due to collaboration with the most illustrious conductors of his time: Leonard Bernstein, Herbert von Karajan, Seiji Ozawa, Riccardo Muti, Lorin Maazel, André Previn, Pierre Boulez, Zubin Mehta, Bernard Haitink, Stanislaw Skrowaczewski, Sir Simon Rattle and numerous others. In some instances (with Bernstein, Boulez, Karajan, Kondrashin and Ozawa), the cooperation was particularly close and sustained by friendship. Mr. Zimerman and Leonard Bernstein worked together for 13 years: Mr. Zimerman was the last—for some time also the only—pianist who performed under Bernstein, both during recording sessions and at concerts in many European countries and the United States. Working frequently and closely with an outstanding musical personality, a master of orchestral sound, was a formative experience for him. The same could be said about his close and long-time contacts with Herbert von Karajan. Mr. Zimerman also embraced the opportunity to meet and make a closer acquaintance of the older-generation masters: Claudio Arrau, Arturo Benedetti Michelangeli, Arthur Rubinstein and Sviatoslav Richter—all of whom exerted a powerful influence on his musical development.

During his 25-year collaboration with Deutsche Grammophon, Mr. Zimerman has made 22 records, for which he has frequently received the most prestigious record awards.

Mr. Zimerman lives with his wife and two children in Switzerland, where he has spent the greater part of his life, dividing his time between family, concerts, performances of chamber music and, in the last several years, a teaching position at the Music Academy in Basle.

Hamburg Steinway-D & Piano Technical Services, Pro Piano New York
Krystian Zimerman records for Deutsche Grammophon

Exclusive Management:
ICM Artists, Ltd.
40 West 57th Street
New York NY 10019
Lee Lamont, Chairman Emeritus
David V. Foster, President and C.E.O.



THURSDAY / April 24, 2003 at 8 pm
Royce Hall

McSWEENEY'S vs. THEY MIGHT BE GIANTS

ARTISTS
DAVE EGGERS
ZADIE SMITH
SARAH VOWELL

THEY MIGHT BE GIANTS
JOHN FLANSBURGH / guitar and vocals
JOHN LINNELL / keyboard, accordion, and vocals
DAN MILLER / lead guitar
DANNY WEINKAUF / bass
DAN HICKEY / drums
BRIAN SPEISER / sound
WILLIAM "IGGY" INGOGLIA / lights

—Running time is approximately three hours with one intermission—

Media Sponsor: KCRW 89.9

PROGRAM NOTES

DAVE EGGERS is the editor of the groundbreaking literary journal *McSweeney's* as well as the author of *You Shall Know Our Velocity* and *A Heartbreaking Work of Staggering Genius*. He has edited several collections, including *The Best American Nonrequired Reading*, and *Shiny Adidas Tracksuits and the Death of Camp*. In 2002, he founded 826 Valencia, a nonprofit learning lab in San Francisco, which offers free tutoring, workshops, and writing-based field trips to students ages 8–18.

The saga of **THEY MIGHT BE GIANTS** (TMBG) goes way back to Brooklyn in the mid-1980s, where the two Johns—John Flansburgh and John Linnell, both from Brooklyn, New York—joined forces to realize their low-fi, home-recording dreams. But it was the fateful purchase of a telephone answering machine that turned them into urban legends overnight. Because of their amazingly prolific output, news of TMBG's Dial-A-Song service (still rockin' at 718-387-6962) spread the good word nationwide.

People magazine picked up the story, which forced TMBG to come up from the underground, blinking in the glare of sudden notoriety. A sleeper hit, their eponymous debut album became essential listening on college radio in 1987. What sold it was their unprecedented marriage of lilting, seamlessly crafted melody with free-associative lyrics delivered in the deadpan style unique to TMBG.

From that moment on, TMBG has kept up an astonishing pace. Classic titles poured forth in abundance: "Don't Let's Start," "Put Your Hand Inside the Puppet Head," and "She's an Angel," from *They Might Be Giants*; "Ana Ng," "Kiss Me, Son of God," and "Purple Toupee" from *Lincoln*; and "Birdhouse in Your Soul," "Istanbul (Not Constantinople)," and "Your Racist Friend" from their platinum breakthrough album, *Flood*. In the later part of the 1990s, TMBG's music began popping up in more unexpected places, like "Dr. Evil," the theme to the smash hit *Austin Powers: The Spy Who Shagged Me*; "Boss of Me," the theme to Fox TV's hit show *Malcolm in the Middle*; and most recently with *Mink Car's* "Yeah, Yeah," appropriately getting play in a series of Chrysler television ads. Recorded mainly in Manhattan, *Mink Car* (2001) has already created some instant classics: "Bangs," a catchy tribute to a particularly

fetching haircut; "Older," a song as relevant today as it was earlier; "Wicked Little Critta," a virtual encyclopedia of New England slang in song form; and even an actual, bona fide love song titled "Another First Kiss." Last year TMBG received a Grammy for "Boss of Me."

A feature-length documentary about the band entitled *Gigantic: A Tale of Two Johns*, directed by award-winning video producer A.J. Schnack (TMBG, Papa Roach, Blink 182, Ben Folds Five, 311) and distributed by Cowboy Pictures and Plexi Files will be running in theaters in early summer. The film captures the band performing, on the road and in the studio

Best-selling author **ZADIE SMITH** won seven major literary awards for her first novel, *White Teeth*, including the Whitbread First Novel Award, the James Trait Black Memorial Prize for fiction, and the Commonwealth Writers First Book Prize. Her second novel, *The Autograph Man*, was released in 2002. Smith was born in North London in 1975 and continues to live in the area.

SARAH VOWELL is a contributing editor and storyteller on public radio's *This American Life* and is the author of *Take the Cannoli* and *The Partly Cloudy Patriot*. She is also a frequent contributor to publications including *Esquire*, *Time*, *GQ*, the *Los Angeles Times*, and *McSweeney's*.

Live at the Skirball

• **Reading: Alice Walker**
Thursday, April 10

• **Comedy: Say the Word**
Friday, April 11

• **Concert: New Music from the Jewish Tradition**
Tuesday, April 15

• **Film and Music: *The Golem***
Monday, April 21

Skirball Center Drive off the 405
General information: (310) 440-4500
Tickets: (323) 655-8587
For Complete Listings: www.skirball.org
Making Connections
Skirball

WEDNESDAY / April 30, 2003 at 8 pm
Royce Hall

DAVID SEDARIS

—Running time is approximately ninety minutes with no intermission—

ABOUT THE ARTISTS

David Sedaris made his comic debut recounting his strange-but-true experiences of being a Macy's elf clad in green tights, reading his "SantaLand Diaries" on National Public Radio's *Morning Edition*. Sedaris' sardonic humor and incisive social critique have since made him one of NPR's most popular and humorous commentators. At the end of each of his commentaries, David Sedaris was identified as an apartment cleaner in New York City. But Sedaris isn't "just a working Joe who happens to put out these perfectly constructed pieces of prose," as *Morning Edition's* former producer Ira Glass puts it. The great skill with which Sedaris slices through euphemisms and political correctness proves that he is a master of satire. Everywhere he goes David Sedaris delights his audience with his irreverent style and great humor.

In addition to his commentaries on NPR's *Morning Edition*, Sedaris is the author of the best sellers *Barrel Fever* and *Naked*. His other book, a collection of Christmas related stories, is entitled *Holidays on Ice*. His most recent book is, *Me Talk Pretty One Day*. David and his sister, Amy Sedaris, have collaborated under the name The Talent Family and have written several plays which have been produced at La Mama, Lincoln Center and The Drama Department in New York City. These plays include *Stump the Host*, *Stitches*, *One Woman Shoe*, which received an Obie Award, *Incident at Cobbler's Knob*, and *The Book of Liz* (published in book form by Dramatist's Play Service in fall 2002). Sedaris taught writing at the Art Institute of Chicago for two years, and his essays appear regularly in *Esquire*. In the fall of 2002, Sedaris wrote the introduction for the collection of short stories, *Jenny & the Jaws of Life* by Jincy Willett. He was named by *Time* magazine as Humorist of the Year 2001. Sedaris' original radio pieces can often be heard on public radio's *This American Life*, distributed nationally by PRI and produced by WBEZ in Chicago. In September 2001, he became the third recipient of the Thurber Prize for American Humor. Mr. Sedaris currently resides in Paris.

David Sedaris appears by special arrangement with Steven Barclay Agency.
www.barclayagency.com

TUESDAY / May 6, 2003 at 8 pm
Royce Hall

AFRO-CUBAN ALL STARS

JUAN DE MARCOS GONZALEZ / Tres, Arranger and Band Leader

DAVID ALFARO GARCIA / Piano
MARCOS ANTONIO GODOY TORRES / Bass
ANTONIO PORTUONDO MARTINEZ / Timbale
ROLANDO SALGADO PALACIO / Bongo
ADEL GONZALEZ GOMEZ / Congas
LUIS LANG MOREJON / Violin & Coros
FELIX VALDES IBANEZ / Lead Singer & Coros
ANTONIO LEAL RODRIGUEZ / Trombone
JUAN CARLOS MARÍN ELOSEGUY / Trombone
JULIO ENRIQUE PADRON VERANES / Trumpet
LUIS ALEMANY CONDE / Trumpet
CECILIO ORESTES VALIDO SCULL / Sax & Flute
LUIS FRANK ARIAS MOSQUERA / Lead Singer
IGNACIO URBINO CARRILLO RODRIGUEZ / Lead Singer
PEDRO ANICETO CALVO ROJAS / Lead Singer
RAUL ELEUTERIO GUTIERREZ VILLANUEVA / Sax & Flute

Program set will be announced from the stage.

—Running time is approximately ninety minutes with no intermission—

This performance is sponsored, in part, by the Royce Center Circle membership of Leonard Apt, M.D.

Media Sponsor: KCRW 89.9

PROGRAM NOTES

"There are certain places that live and breathe song and dance, and then there is Cuba—the island synonymous with music." Brought together by musical director Juan de Marcos, the Afro-Cuban All Stars are a multi-generational mix of legendary musicians and rising stars of contemporary Cuba. The All Stars also boast an amazing horn section pulled from Havana's celebrated Tropicana Orchestra, and a percussion section made up of some of Cuba's hottest new stars playing a veritable feast of Latin rhythms—classic *son montuno*, contemporary *timba*, swinging big band *guajira*, Afro-Cuban jazz and funk, *danzón*, bolero, and more—their larger-than-life sound has helped spark a worldwide infatuation with the infectious rhythms of Cuba's "golden age."

HISTORY

JUAN DE MARCOS GONZALEZ, a central figure in Cuban music today, has a mission to show the world the wealth, diversity and vitality of Cuban music. His work with the Afro-Cuban All Stars, the Buena Vista Social Club, Ruben Gonzalez, Ibrahim Ferrer, Sierra Maestra and others has made an extraordinary contribution to raising the profile of Cuban music throughout the world.

As the unsung hero of the Buena Vista Social Club, Gonzalez takes center stage with his Afro-Cuban All Stars. He formed the group as a multi-generational big band to explore a broader scope than the Buena Vista projects, ambitiously paying tribute to the diversity of Cuban music, marrying the past with the present. It is a band for dancing—combining a variety of contrasting styles including classic *son* montuno, contemporary timba, swinging big band *guajira*, Afro-Cuban jazz, *danzon*, the pure tribal rhythms of *abakua*, bolero and more.

Gonzalez was born in Havana in 1954, and grew up surrounded by music (his father was a singer and played with the great Arsenio Rodriguez, among others). At university he studied hydraulic engineering and Russian before working as a consultant at the Agronomic Science Institute, gaining his doctorate in 1989. While at university he co-founded the group Sierra Maestra in 1978. Styled as a traditional Cuban *septeto* group (*tres*, trumpet, bass, percussion arid vocals), the dynamic young band's aim was to bring

about an appreciation of Cuban *son* by the youth of the island. The band achieved great success, recording fourteen albums in Cuba, touring Africa and Europe and receiving various awards.

In 1994, Gonzalez began his association with the London-based record label World Circuit when the band recorded the album *Dundunbanza*. For this recording, World Circuit's Nick Gold encouraged the group to expand their line-up to include piano, congas and a trumpet section, in a tribute to the forties and fifties styles of the legendary Cuban musician Arsenio Rodriguez. Having found success and a common ground Gonzalez and Gold looked to develop it further with a big band recording in Havana, featuring the neglected stars of this 'golden age' of Cuban music.

The Afro-Cuban All Stars album was the first to be recorded in the now famous Buena Vista Social Club sessions and Gonzalez' band provided the springboard for many of the musicians for the success that followed. Following the albums' release, Gonzalez led the Afro-Cuban All Stars on their debut European and U.S. tours and directed the Buena Vista Social Club in concerts in Amsterdam and New York's Carnegie Hall.

Despite the worldwide success of Cuban music, it is the appreciation of the music within Cuba itself that Gonzalez finds most satisfying:

"When you live in an isolated country you always think things are better elsewhere. Because of that, the influence of American music has been very strong. People were trying to play American music before they learned Cuban music. We have to use what is good from around the world, but first we have to be conscious of the importance of our own music. A few years ago young Cuban musicians didn't care about real Cuban music. Now there are hundreds of bands playing traditional music. Of course music will change, there will be new dances and styles. But we are going to keep the roots. I am very confident about that."

Having been instrumental in these various projects Gonzalez is set to move into the limelight with his new edition of Afro-Cuban All Stars. "We have to use all the heritage of Cuban music to create a sound of the future," says Gonzalez. "It's important to have that continuity and to fight for the identity of Cuban music."

DISCOGRAPHY
Distinto, diferente (Afro Cuban All Stars)
Wea / Atlantic / Nonesuch / 1999

A Toda Cuba Le Gusta (Afro-Cuban All Stars)
Wea / Atlantic / Nonesuch / 1997
*Grammy nominated

TOUR COORDINATION & BOOKING
International Music Network
278 Main Street
Gloucester, MA 01930

TOUR MANAGER
Sandra Walker

hotel DEL CAPRI
www.hoteldelcapri.com
10587 Wilshire Boulevard
Los Angeles, CA 90024
310 • 474-3511
1 800 • 44HOTEL
FAX 310 • 470-9999
The home away from home for the performing artists of the world
Just 6 blocks from UCLA Performing Arts Center

THURSDAY / May 8, 2003 at 8 pm
Royce Hall

USTAD VILAYAT AND SHUJAAT HUSAIN KHAN

Program set will be announced from the stage.

Media Sponsor: KCRW 89.9

ABOUT THE ARTISTS

Like a blossoming rose unfolding its beauty, petal by petal, the richness of 'Raaga' gets unveiled in all its splendor, when the sitar receives rich masterly touch of **USTAD VILAYAT KHAN SAHEB**. Born in a family of great musicians, he proudly carries on an unique tradition—an unbroken chain of six generations of great musicians beginning with Surjan Singh, a great lover of music and a contemporary of Rana Pratap.

Surjan Sing had enrolled his son Torabaz Singh as a disciple of Nobad Khan, one of the 'Navaratnas' in the Moghul Court of Emperor Akbar. He embraced Islam and later became well known as Torab Khan. His son Sahebdad Khan had a weak voice, which was substituted by a specially created 'Surbahar', a bigger sitar with 4 octaves, with the resonance of the human voice. His son Imdad Khan Saheb, a genius, was destined to be the 'musician's musician' of his times, who had mastered both the Surbahar and the Sitar. He was the 'Rajguru' of the Royal State of Indore. He invented the Sitar idiom 'Da Ra', paving the way for enriching the aesthetic and the technical nuances of the sitar music. The yeomen task of innovations was perpetuated by further contributions to the sitar, by his illustrious son Inayat Khan Saheb. He too was a great sitar player of his times and was called "Bengal Ka Jadugir'. Later, he because the 'Rajguru' of Maimensingh Gouripur, a princely state, now in Bangladesh. Vilayat Khan was born at Gouripur in 1928, on a 'Krishna Janmashtami' Day.

Initiated into classical music by his father, Inayat Khan Saheb, Vilayat Khan first came to the public state at the tender age of eight. Also, his sitar recording was released on the other side of a Gramophone record, that of his father. Despite loosing his father, when he was just ten years old, Vilayat displayed a rare genius coupled with dedication and blossomed into a mature and versatile sitarist. Apart from his mother's relentless efforts, care and guidance, later at Delhi, he received rigorous 'Talim' on the Surbahar and sitar by his paternal uncle Wahid Khan Saheb, a great Surbahar player of his time. Also his maternal grand father Bande Hussain Khan and uncle Zinde Hussain Khan, trained Vilayat in the singing style of the inimitable 'Ethawa Gharana.'

During those days, Vilayat practiced on the sitar for fourteen hours a day until his fingers bled.

In 1944, Vilayat Khan became an Indian celebrity overnight, during his first ever performance with Tabla wizard, the late Padit Anokhelal, at Bombay's Cowasjee Jahangir Hall.

Ustad VIlayat Khan gave the world of classical music a distinctive idiom of his own—'Gayaki' or 'Khayal Ang'—thus the same 'singing sitar.' Purity of diction has been a hallmark of Khan Saheb's performances as a sitarist, par excellent, scintillating, sublime, artistic, and soothing, his renderings of the 'Raagas' soar to dizzy peaks of excellence with ecstatic ease. His breathtaking control of the instrument and the sweetness of his notes evolve together into a magical experience.

Among the many laurels that have been showered upon him the world over, "Aftaab – E – Sitar" was bestowed upon him by the President of India. Also the coveted title "Bharat Sitar Samrat" was presented to him by the music forums of India. He was presented to the Queen of England as one of the ten foremost musicians of the world. On his 60th birthday the BBC honored him with a live telecast of his star concert.

He composed music for Satyajit Ray's master piece film "Jalsa Ghar" (Music salon) which won the best music award at the Moscow Film Festival. The haunting 'Haveli' music was recreated by the mellifluous voice of the legendary singer Begum Akhtar. Also he composed music for Merchant Ivory Production's *Guru* and *Kdambari'*, starring Shabana Azmi.

His vocal style on the sitar has become so popular, that today Vilayat Khan's music has been adopted by many contemporary musicians, in their respective musical repertoires. No doubt, he has been considered as the greatest sitar player of this millennium!

SHUJAAT HUSAIN KHAN is perhaps the greatest North Indian classical musician of his generation. He belongs to the Imdad Khan gharana (tradition) of the sitar (lute) and is the seventh in the unbroken line from his family that has produced many musical masters. His style known as the *gayaki ang*, is imitative of the subleties of the human voice. Khan is the son and disciple of master sitarist Ustad Vilayat Khan. His musical pedigree continues back through his grandfather, Ustad Inayat Khan; his great-grandfather, Ustad Imdad Khan; and his great-great-grandfather, Ustad Sahebdad Khan—all leading artists of their generation.

At the age of three Khan began practicing on a specially made small sitar, and by the time he was six, the child prodigy started giving public performances. Since then he has performed at all the prestigious music festivals in India and has travelled around the world performing in Asia, Africa, North America and Europe. Khan has developed his own unique style of playing Indian classical music. His approach to rythm is largely intuitive, fresh and spontaneous, always astonishing his audiences. He is also known for his exceptional voice, particularly for singing folk songs and poetry.

On the ocassion of India's 50th anniversary of independence, the music festival of India was held and Khan was a featured artist . In continuance of this commemoration, the United Nations bestowed upon him a special honor, choosing him as the sole artist to represent India with a performance at the prestigious Assembly Hall in Geneva. He has also performed at Carneige Hall in New York, Paramount Theater in Seattle, and Meyers Symphony Theater in Dallas. Some of his most memorable appearances include performaning at the Royal Albert Hall in London, Royce Hall in Los Angeles and Congress Hall in Berlin. In the summer of 1999, he was the featured soloist with the Edmonton Symphony Orchestra.

His collaboration in different music genres has been very influential as is evidenced by the enormous success of his Indo-Persian venture, the Ghazal Ensemble.

In January 2000, the *Boston Herald* listed Shujaat Husain Khan, along with luminaries like Seiji Ozawa and Luciano Pavarotti among the top 25 upcoming cultural artists for the year.

Khan has been invited as visiting faculty at the Dartington School of Music in England, the University of Washington in Seattle, and the University of California at Los Angeles. He has over 25 musical releases on a variety of international labels; and also a very commercially successful video called *KHANDAN*. Additionally, he has been honored with numerous awards by many different Indian and international organizations.

THE GIFT OF A LIFETIME

"The best stories are stories remembered"

Take those wonderful moments and preserve them forever with a VIP Biography:

FOUNDATION BIOGRAPHY An illustrated book and DVD of your life story.

VIP Biography *Visit vipbiography.com or call 310.442.9266*

FRIDAY–SUNDAY / **May 9–11, 2003, Fri-Sat at 8 pm; Sun at 1 and 7 pm**
Royce Hall

ANNE-MARIE McDERMOTT
Prokofiev Piano Sonato Cycle

Concert 1: Sonata No. 1 in F Minor, Op.1 (1909)
Allegro
Sonata No. 9 in C Major, Op. 103 (1947)
Allegretto
Allegro Strepitoso-Andantino-Allegro Strepitoso
Andante Tranquillo
Allegro Con Brio, Ma Non Troppo Presto

—Intermission—

Sonata No. 8 in B Flat Major, Op. 84 (1944)
Andante dolce-Allegro moderato-Andante dolce-Allegro
Andante sognando
Vivace-Allegro ben marcato-Andantino-Vivace

Concert 2: Sonata No. 5 in C Major, Op.135 (1923/1953 rev.)
Allegro Tranquillo
Andantino
Un Poco Allegretto

Sonata No. 4 in C Minor, Op. 29 (1917)
Allegro Molto Sostenuto
Andante Assai
Allegro Con Brio, Ma Non Leggiere

—Intermission—

Sonata No. 6 in A Major, Op. 82 (1940)
Allegro Moderato
Allegretto
Tempo Di Valzer Lentissimo
Vivace

Concert 3: Sonata No. 2 in D Minor, Op. 14 (1912)
Allegro ma non troppo
Scherzo: Allegro marcato
Andante
Vivace

—Intermission—

Sonata No. 3 in A Minor, Op. 28 (1917)
Allegro Tempestoso-Moderato-Allegro Tempestoso

Sonata No. 7 in B Flat Major, Op. 83 (1942)
Allegro inquieto
Andante calorosa
Precipitato

Children's Concert: Peter and the Wolf, Op.69 (1936)

Media Sponsor: K-Mozart 105.1

Post-performance discussions with the Artist (evenings only)

Design for Sharing will present Anne-Marie McDermott for 1600 public school students on May 7.

ABOUT THE ARTIST

A luminous, boldly emotive pianist who also conveys great sensitivity and spirituality through her playing, **ANNE-MARIE MCDERMOTT** is widely celebrated for her expressive performances on the world's most illustrious stages. A highly versatile musician, Ms. McDermott is at home with a wide range of repertory, be it Bach or Prokofiev, Mozart or Rachmaninov. Whether performing as a solo recitalist, soloist with orchestra or as part of a chamber music ensemble, Ms. McDermott conveys the message of the composer in deeply felt, spontaneous playing.

Ms. McDermott's 1997 debut with the New York Philharmonic under Christian Thielemann (Mozart's Piano Concerto No. 9, K. 271) was a great success and is symbolic as a springboard. Since that concert, McDermott has shown the world that she is a musician of the first order. With each successive season, she brings audiences to their feet in more of an extraordinary fashion. Her mastery of and recent focus on the keyboard music of Prokofiev and Bach have earned her tremendous acclaim.

Anne-Marie McDermott's 2002-2003 season is artistically significant, with her study of Prokofiev's music having lead to a celebration of the 50th anniversary of Prokofiev's death. She will perform his sonatas in cycle, as well as host symposia, including exhibits, lectures and children's concerts. This celebration is presented in collaboration with the Prokofiev Archive in London, with performances in London, with UA Presents in Tucson, UCLA Performing Arts and Chamber Music Northwest, culminating in a celebration lead by her as part of the Lincoln Center Festival.

This season also further develops her collaboration with violinist Nadja Salerno-Sonnenberg, with appearances at the Chamber Music Society of Lincoln Center and the Metropolitan Museum, and a recital tour including Spivey Hall, New York's Town Hall, Kent/Blossom Music, Ruth Eckerd Hall and Cornell University. They will perform Beethoven's intense and exciting *Violin Sonata in C Minor*. In addition, Ms. McDermott will appear with the Austin Symphony under Peter Bay *(Tchaikovsky No. 1)*, the Chattanooga Symphony under Robert

Bernhardt (*Beethoven No. 3*) and the Orquesta Sinfonica Nacional de Xalapa with Carlos Miguel Prieto (*Mozart No. 21*), as well as give recitals in Chattanooga and Charlottesville, VA.

As an Artist Member of the Chamber Music Society of Lincoln Center, Ms. McDermott is highly active with chamber music. Highlights of this 2002-2003 season include the piano gala opening night, several tours ending with performances in Alice Tully Hall, including performances of Penderecki's *Sextett for Clarinet, Horn, Piano and Strings*, *Piano Sextets* by Glinka and Mendelssohn and Aaron Copland's *Sextet for Clarinet, Piano and String Quartet*, which will also be recorded.

Anne-Marie McDermott's 2001-2002 season highlights included solo recitals and orchestral appearances with the North Carolina Symphony, Indianapolis Symphony and the Florida Philharmonic. Other appearances in recent seasons have included the orchestras of Saint Louis, Atlanta, Baltimore, Dallas, Phoenix, Pittsburgh, Nashville, Memphis, Rochester, San Diego, Seattle, and Columbus, as well as a US tour with the internationally acclaimed Australian Chamber Orchestra. During the 2000-2001 season, Ms. McDermott appeared internationally in performance with Nadja Salerno-Sonnenberg and was honored by Yamaha in a solo recital at Lincoln Center's Alice Tully Hall.

Additional orchestral appearances include Lincoln Center's Mostly Mozart Festival, Hans Graf conducting; Hong Kong Philharmonic under conductor David Atherton; the Kennedy Center with Gerard Schwarz; the Brandenburg Ensemble under Alexander Schneider at Kennedy Center; the Moscow Virtuosi with Vladimir Spivakov at Boston's Symphony Hall and New York's Avery Fisher Hall; and the New York Pops at Carnegie Hall. Her numerous recital engagements have included New York's 92nd Street Y, Washington, D.C.'s Kennedy Center, and San Francisco's Herbst Theatre.

A winner of the Young Concert Artists Auditions, Anne-Marie McDermott is also the winner of the Avery Fisher Career Development Award, the Andrew Wolf Memorial Chamber Music Award, the Joseph Kalichstein Piano Prize, the Paul A. Fish Memorial Prize, the Bruce Hungerford Memorial Prize, and the Mortimer Levitt Career Development Award for Women Artists.

In 1992, Ms. McDermott stepped in at the last moment as soloist with the Atlanta Symphony Orchestra to play the Mozart Concerto K. 466 for an indisposed Murray Perahia. Her performance of this concerto the previous year, with the Osaka Philharmonic Orchestra, won her the Silver Medal in Japan's First Hamamatsu Piano Competition. In the spring of 1995, she returned to Japan for her debut recital tour.

Sought after by the major festivals such as Mainly Mozart, Mostly Mozart and Ravinia, Anne-Marie McDermott regularly performs recitals and chamber concerts throughout the United States and abroad. She has appeared at many festivals including Santa Fe, Spoleto, Chamber Music Northwest, Bravo! Colorado, Newport, the Dubrovnik Festival in the former Yugoslavia, and the Festival Casals in Puerto Rico.

Of her recent recordings, in spring 2001, the GMN label released Ms. McDermott's recording of J. S. Bach's *English Suites Nos.2 & 3* and *Partitas Nos. 1 & 2* earning the distinction of *Gramophone Magazine's* "Editor's Choice: Recording of the Month" in the July 2001 issue. Her all-Prokofiev recording of 1999 (Arabesque) was also met with great critical acclaim.

Ms. McDermott began playing the piano at age five, and at the age of 12 performed the Mendelssohn *Concerto in G minor* with the National Orchestral Association at Carnegie Hall. She studied at the Manhattan School of Music as a scholarship student with Dalmo Carra, Constance Keene and John Browning; and participated in master classes with such noted artists as Leon Fleisher, Menahem Pressler, Misha Dichter, Abbey Simon, Rosalyn Tureck, Michael Tilson Thomas and Mstislav Rostropovich.

MANAGEMENT
Herbert Barrett Management
266 West 37th Street, 20th Floor
New York, NY 10018
Ph: 212-245-3530 Fx: 212-397-5860

WENESDAY–SUNDAY / **May 28–June 1, 2003, Wed–Sat at 8 pm; Sun at 7 pm**
Freud Playhouse

ROBERT LEPAGE
La Casa Azul

SOPHIE FAUCHER / text; inspired by the writings of **FRIDA KAHLO**
NEIL BARTLETT / English translation
ROBERT LEPAGE / Director
LYNDA BEAULIEU / Robert Lepage's agent
SOPHIE FAUCHER, LISE ROY, PATRIC SAUCIER/ Performers
NORMAND POIRIER / Assistant to the director
CARL FILLION / Set designer
SONOYO NISHIKAWA / Lighting designer
VÉRONIQUE BORBOËN / Costume designer
SYLVIE COURBRON / Properties
ANGELO BARSETTI / Make up and hair
RACHEL TREMBLAY / Wigs
CLAUDE TRUDEL / Wig Assistant
JACQUES COLLIN / Images produced
LIONEL ARNOULD / Images Assistant

LES CONCEPTIONS VISUELLES JEAN-MARC CYR / Set building

ARVO PÄRT / Music
Tabula Rasa, *Fratres*, Cantus in Memoriam of Benjamin Britten
Used by arrangement with European American Music Distributors LLC, agent for Universal Edition Vienna, publisher and copyright owner. *Tabula Rasa* used by kind permission of Naxos of America, Inc. *Fratres* performed by I Fiamminghi / Conducted by Rudolf Werthen.From Telarc CD-80387 TOMAS PONCE REYES, LUCHA MORENA, TITA RUFFO. Excerpt *Belle of the Nineties*, Universal Studio Licensing Inc. Excerpt *The Heat's On*, Columbia Pictures.

LOUISE ROUSSEL / Production manager
MARIE-PIERRE GAGNÉ / Production assistant
ANNIE PILON / Tour manager
PATRICK DURNIN, ROBERT LEMOINE / Technical directors
TOBIE HORSWILL / Technical consultant
FRÉDÉRIC LABELLE / Technical director (touring)
NATHALIE GODBOUT / Stage manager
LAURENT ROUTHIER / Lighthing manager
FRÉDÉRIC AUGER / Sound manager
FRANCIS LECLERC / Video manager
SYLVIE COURBRON / Costume and property manager
JEAN-PIERRE GALLANT / Chief stagehand

—Running time is approximately one hour and 25 minutes without intermission—

PROGRAM NOTES

La Casa Azul draws an impressionistic portrait of Mexican painter Frida Kahlo, looking at both her flamboyant and passionate personality and her uncommon artistic talent.

In Frida Kahlo's eye is a disturbing darkness. In her mouth, an angry scream that has resounded throughout Mexico since the first massacres committed by the Conquistadors. In her veins, red blood, the source for all the colors that fill her works, where her innermost secrets come alive.

Frida Kahlo is a woman living in pain since youth, since a terrible tramway accident broke her spine. Her suffering, however, acts as the source of a singular outlook on art and on the mythology of her country, as seen through the history of the Aztec people. Pain is also part of her tormented love life as the wife of the great muralist painter Diego Rivera—and mistress of Leon Trotsky.

La Casa Azul shows Frida Kahlo in the last moments of her life, as she engages in a dialogue with Death, hours before the inauguration of her first and only exhibit in Mexico City. As the conversation ensues, we are witness to Frida's complex desire for recognition, her immeasurable need for love, and the constant struggle between her desire for death and her lust for life.

Seasoned stage actress Sophie Faucher has been fascinated for many years by the art and life of Frida Kahlo. *La Casa Azul* is her first stage play. Director Robert Lepage has been associated with the project from the beginning, and he brings additional layers of meaning to Faucher's text with the inventive staging and visual elegance for which he is renowned. Video plays an important part in the production, sometimes as a narrative tool, sometimes as an element of stage design, while the frequent transformations of accessories, music, lighting and atmospheres also play an integral part in the telling of this unique story.

ABOUT THE ARTISTS

SOPHIE FAUCHER'S substantial list of accomplishments can be noted for both the quality and diversity of productions which have called upon her talent. Immediately after graduating from

ROBERT LEPAGE

Montréal's Conservatoire d'art dramatique, she began working in the theater, cinema, television and radio. She has played in more than 30 productions, both comedies and dramas. Memorable roles include Mara in Paul Claudel's *L'annonce faite à Marie*, Camille in Alfred de Musset's *On ne badine pas avec l'amour*, the daughter-in-law in Pirandello's *Six Characters in Search of an Author*, and title roles in Françoise Lalande's *Alma Mahler*, as well as Schiller's *Mary Stuart*, for which she received an award. This versatile actress can also be heard as a film narrator, and as the voice of animated characters. She recently received a Gemini Award for her role in the children's television series *Tohu-Bohu*. *La Casa Azul* is her first stage play.

Ingenious theatre man, **ROBERT LEPAGE** practices with an equal ability the functions of stage-director, set-designer, play write, actor and film-director. He signs and brings to stage original plays, overturning theatre's more traditional style with the use of new technologies. Lepage finds inspiration in contemporary life; his work is actual, unusual and transcends all barriers.

Born in Quebec, 1957, Robert Lepage discovered early on a profound interest in geography, to the extent in which he even dreamed of becoming a professor. Also attracted to art's various mediums, he eventually came across what would become his greatest passion, theatre. In 1975, at the age of 17, he began his training at the Conservatoire d'Art Dramatique de Québec. Back from an internship in Paris (1978), he participated in numerous creations before joining Théâtre Repère two years later.

In 1984, he created *Circulations*. The play would go on to be presented across Canada and win an award as Best Canadian Production during La Quinzaine Internationale de Théâtre de Québec. It is however the following year, with The *Dragons' Trilogy*, that his work received international recognition. Then came *Vinci* (1986), *The Polygraph* (1987-1990) and *Tectonic Plates* (1988-1990).

From 1989 to 1993, he assumed the position of artistic director at the National Arts Center's French Theatre, in Ottawa. All the while taking on his new role at the NAC, he pursued his creative endeavor by granting us with his innovative stage-directing in *Needles and Opium* (1991-1993/1994-1996), *Corolian*, *Macbeth et La Tempête* (1992-1994) and *A Midsummer Night's Dream* (1992), for which he became the first North-American ever to direct a Shakespeare play at London's Royal National Theatre.

In 1994, Robert Lepage took an important step by founding his own multidisciplinary creation company, Ex Machina. Taking on once more the role of artistic director, he lead his new team through the creation process that gave us the critically acclaimed *Seven Streams of the River Ota* (1991), *Le Songe d'une nuit d'été* (1995) along with his third one-man show, *Elsinore* (1995-1997). In 1994 still, he covered new ground by extending his talent to cinema. The fervor with which he wrote and directed his first feature film was immediately recognized, *Le Confessionnal* was requested to open the Director's Fortnight at the Cannes Film Festival in 1995. He later went on to direct *Le Polygraphe* (1996), *Nô* (1998) and his first English feature-film, *Possible Worlds* (2000).

La Caserne Dalhousie, a pluri-disciplinary production center, opened in June of 1997 under Lepage's watchful eye. In their new workspace, he and his team created the *Geometry of Miracles* (1998), *Zulu time* (1999) and his latest solo piece, t*he far side of the moon* (2000). Among the many prizes won by his most recent one man show, four trophies at le Gala des Masques, a Time Out Award and the prestigious Evening Standard Award.

His reputation as theatre's pacesetter brought on invitations from many different fields thus allowing him to broaden his artistic experience. Presenting the double-bill *Bluebeards Castle* and *Erwartung* at the Canadian Opera Company, Lepage proved to be as gifted in opera as he was in theatre. He repeated his feat in 1999 by presenting *The Damnation of Faust* in Japan, the production went on to play in Paris in 2001. In addition, he conceived and stage directed Peter Gabriel's *Secret World Tour* in 1992, which was hailed by critics everywhere. He later took on the role of artistic director of *Métissage* (1999), an exhibition at Le Musée de la Civilisation du Québec. In 2002, he teamed up yet again with Gabriel to stage his 2002 tour, *Growing Up Live*.

Robert Lepage's work has been recognized and honored numerous times. Among the most recent prizes, in 1999, he was awarded the medal of l'Ordre National du Québec. In September of 2000, he was recipient of the SORIQ Award, underlining his successful international career. In October 2001, the Harbourfront Center admitted him as World Leader, recognizing once more the extent of his world success. In March of 2002, the French embassy invited him to join the Legion of Honor. In April 2002, he was named "Grand Québecois" by the Metropolitain Chamber of Commerce. Finally, in past November, he was recipient of the Herbert Whittaker Drama Bench Award for his outstanding contribution to Canadian Theatre.

He is currently overseeing *La Caza Azul's* world tour, a biographical play on Mexican painter Frida Kahlo. He and a new cast will be reviewing the cult-classic *Dragons' Trilogy* for the Festival de Théâtre des Amériques. He is also collaborating with Cirque du Soleil. The circus called on his talent to create their next permanent Las Vegas show, which should begin in April 2004. Along with Maestro Lorin Maazel, he will begin work on an opera based on George Orwell's novel, 1984. Finally, Robert Lepage is in the midst of producing his 5th feature film, adapted from his award winning the *far side of the moon*.

A graduate of Montréal's Conservatoire d'art dramatique, **LISE ROY** has taken part in more than 30 stage plays, notably playing Camille C. in *Camille Claudel*, Madeleine II in *Le vrai monde?*, and Madame K. in *Portrait of Dora*. She also works in television, where she was seen on French-language series like *Le volcan tranquille*, *Fortier*, and *Fred-Dy*, as well as, in English, the remarkable series *The Boys of St Vincent*, which earned her a Gemini Award for best actress in a supporting role, and the television movie *Children of my Heart*, which earned her a Gemini nomination.

She also teaches acting, has initiated numerous artistic projects and has received several grants from the Québec and Canada Arts Council, while pursuing a career along roads less traveled, where the creative spirit is always dominant.

Since graduating from Quebec City's Conservatoire d'art dramatique in 1990, **PATRIC SAUCIER** has worked in just about every theatre in the city and touched on a wide range of works. He has directed plays ranging from *Hosanna* by Michel Tremblay, *Les grands départs* by Jacques Languirand, *Le Chien* by Jean-Marc Dalpé, Molière's *George Dandin*, Shakespeare's *Twelfth Night* or his own adaptation of Dalton Trumbo's *Johnny Get Your Gun*. As an actor, he has played roles like Mario Escalope in Réjean Ducharme's *Ines Pérée et Inat Tendu*, Bug in Lee MacDougall's Dora award-winning *High Life*, and Wilbrod in the children's play *Le petit dragon*, by Lise Vaillancourt. He is also the author of the stage plays *Et Cetera*, *Il pleut des vies...* and

an adaptation of *L'écume des jours* by Boris Vian, as well as three radio plays (*Le Frappeur de têtes, Lili l'été and La mémoire de Neige*) which were performed on Radio-Canada.

EX MACHINA

Ex Machina is a not-for-profit creative theatre company which was founded in 1994. It is an informal grouping, under the artistic direction of director Robert Lepage, of a team of creators, performing artists and technicians hailing from various artistic circles.

After devoting several years to the production of essentially theatrical works (e.g., *The Seven Streams of the River Ota*, *Elsinore*) the theatre troupe has gradually been branching out over the past three years by entering new fields, such as: publishing (through interviews with Mr. Lepage and the texts of certain shows); multimedia (the *Metamorphosis* Web site); music (*The Damnation of Faust*, *The Kindertotenliederm*, *Jean sans nom*); cabaret (*Zulu Time*); and museology (*Métissages*). The theatrical dimension nevertheless permeates all work accomplished by the troupe.

Ex Machina has been in operation since 1997 in a creative studio located in a renovated firehall known as La Caserne Dalhousie in Québec City, where all its projects come to life. Its theatre productions are usually taken on tour and staged before live public audiences in various venues troughout North America, Europe, Asia and Oceania.

In 1996, the directors of Ex Machina founded a production company for cinema and television endeavours known as In Extremis Images Inc. Its primary mandate is the screenplay adaptations of productions initially intended for the theatre, in particular, the shows produced by Ex Machina.

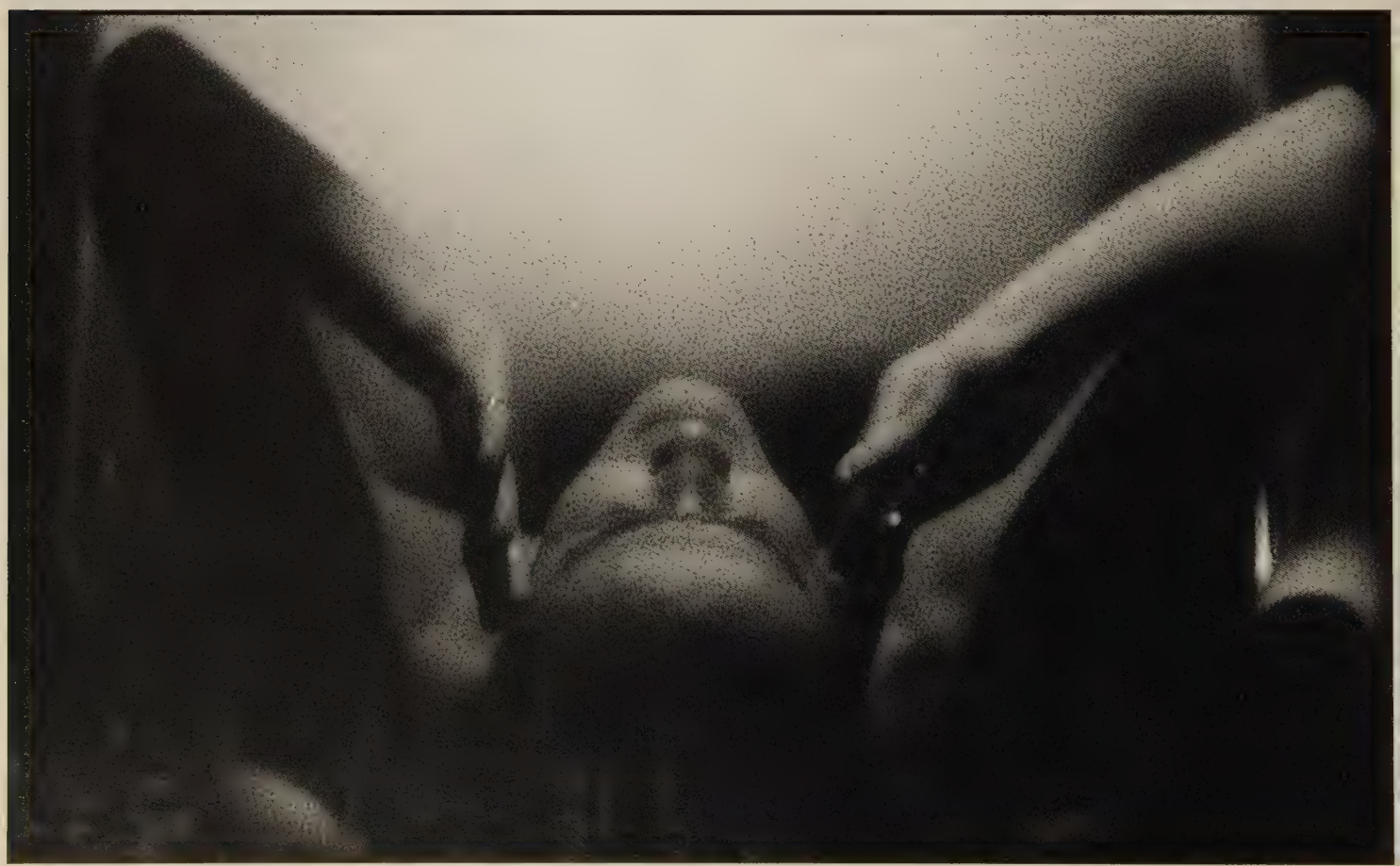
La Casa Azul is produced by **EX MACHINA** In coproduction with Cabildo Insular deTenerife; Cal performances, University of California at Berkeley; Tenerife Pilar de Yzaguirre—Ysarca Art Promotions; Madrid Théâtre d'Angoulême; Scène Nationale; Angoulême Théâtre de Quat'Sous, Montréal; UC Davis Presents; Wiener Festwochen, Wien.

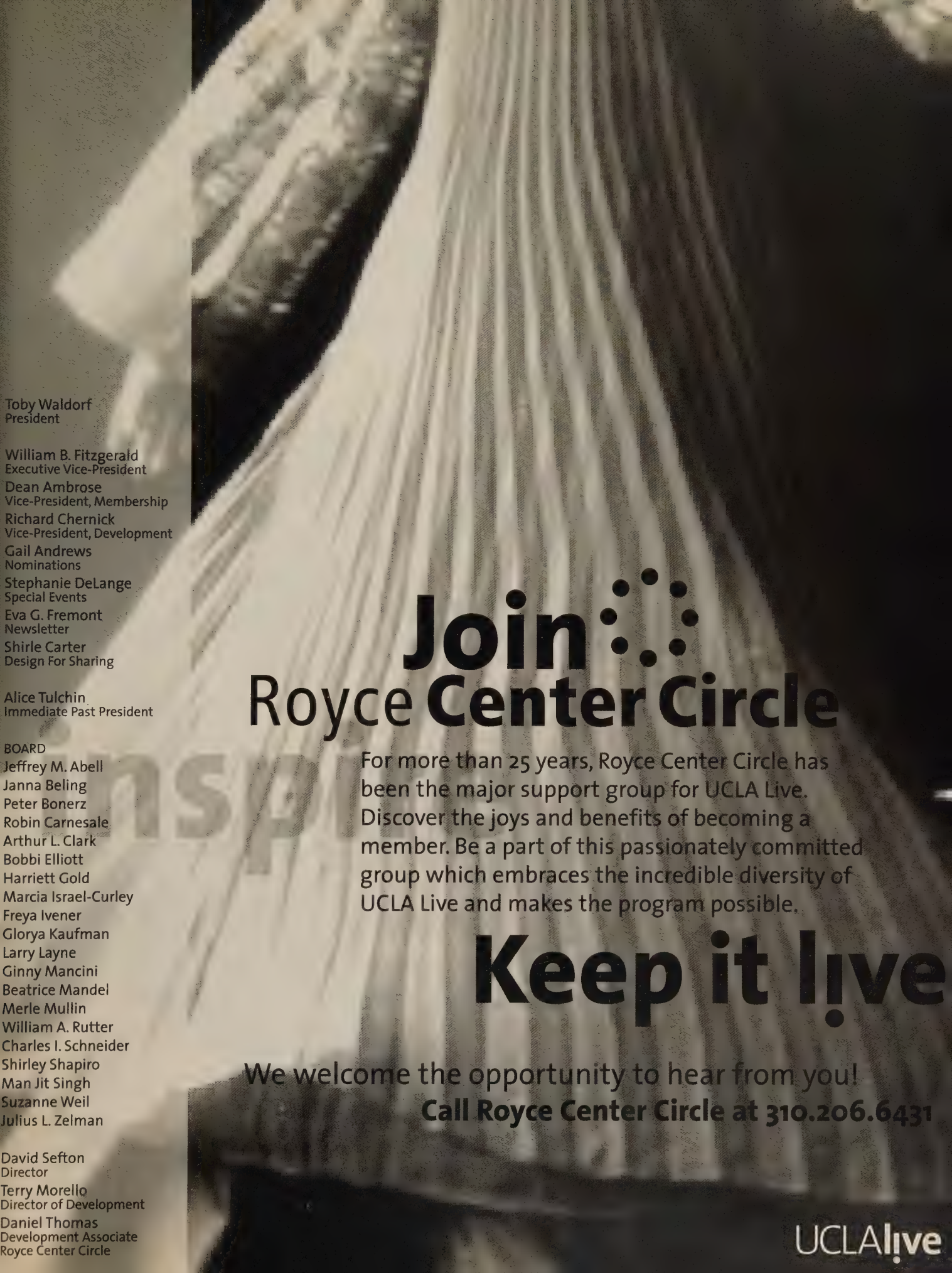
Richard Castelli, Associate producer, Europe, Japan.
Michael Morris, Associate producer, United Kingdom.
Menno Plukker, Associate producer, North & South America, Australia, NZ.
Michel Bernatchez, Producer for Ex Machina.

English language production commissioned by the Lyric Hammersmith & Cultural Industry.

Ex Machina is funded by the Canada Council for the Arts, Department of Foreign Affairs and International Trade, Quebec's Arts and Literature Council, the Ministry of Culture and Communication, the Fonds de stabilisation et de consolidation des arts et de la culture du Québec, the City of Quebec.

www.exmachina.qc.ca





Toby Waldorf
President

William B. Fitzgerald
Executive Vice-President
Dean Ambrose
Vice-President, Membership
Richard Chernick
Vice-President, Development
Gail Andrews
Nominations
Stephanie DeLange
Special Events
Eva G. Fremont
Newsletter
Shirle Carter
Design For Sharing

Alice Tulchin
Immediate Past President

BOARD
Jeffrey M. Abell
Janna Beling
Peter Bonerz
Robin Carnesale
Arthur L. Clark
Bobbi Elliott
Harriett Gold
Marcia Israel-Curley
Freya Ivener
Glorya Kaufman
Larry Layne
Ginny Mancini
Beatrice Mandel
Merle Mullin
William A. Rutter
Charles I. Schneider
Shirley Shapiro
Man Jit Singh
Suzanne Weil
Julius L. Zelman

David Sefton
Director
Terry Morello
Director of Development
Daniel Thomas
Development Associate
Royce Center Circle

Join Royce Center Circle

For more than 25 years, Royce Center Circle has been the major support group for UCLA Live. Discover the joys and benefits of becoming a member. Be a part of this passionately committed group which embraces the incredible diversity of UCLA Live and makes the program possible.

Keep it live

We welcome the opportunity to hear from you!
Call Royce Center Circle at 310.206.6431

UCLAlive

Tanino Ristorante Bar
Proudly Supports
UCLAlive

Please join us for a taste of culinary culture
pre or post-show.

1043 Westwood Boulevard, Los Angeles CA 90024
310.208.0444 www.tanino.com
Valet parking available

Join Design for Sharing

AWARD-WINNING OUTREACH EDUCATIONAL PROGRAMS FOR KIDS AND THE COMMUNITY

Design for Sharing makes it possible for more than 25,000 school children annually to experience world-class music, dance and theater through Demonstration Performances and Hands-on Workshops, and for more than 200 social service organizations including AIDS Project Los Angeles, the Fulfillment Fund, Plaza de la Raza and many others to receive tickets to UCLA Live events.

keep it live

Join Design for Sharing

call (310) 825-7681 or email dfs@arts.ucla.edu

UCLA live

UCLA Live Heartfelt Thanks

Royce Center Circle

to all Royce Center Circle members whose generous support has, since 1977, enabled UCLA Live to introduce innovative works and important artists to the Los Angeles community. Members enjoy preferential seating, preferred parking, use of a private lounge at Royce Hall and a special phone line to the Central Ticket Office. For more information on how you can participate, please call 310 206 6431.

Director's Circle / $10,000

Anonymous (2)
James A. Doolittle Estate
Baret C. Fink
Sandra Krause and William Fitzgerald*
Glorya Kaufman*
Ginny Mancini*
Evelyn and Mo Ostin
Louise Pearson
Sally and William Rutter*
Shirley* and Ralph Shapiro
Harold and Mimi Steinberg Charitable Trust
Leah and Larry Superstein
Seth Weingarten
Anita and Julius L. Zelman* Foundation

Benefactors / $5,000

Anonymous (1)
Barbara and David L. Abell
Linda and Jeffrey Abell*/Sarah Leonard Fine Jewelers
Leonard Apt, M.D.
Laurie and Bill Benenson
Shirle Carter*
Richard D. Colburn
Carol L. Collins
Marcia Israel-Curley* and Jim Curley
Donna Deitch
Jennifer and Royce Diener
Good Works Foundation
Atul Gupta and Alan Gelman
Seth Landsberg Family Foundation
Laurie Lerner
John Lesher and Christina Liao
Beatrix F. Padway
Lynda and Stewart Resnick
William Resnick, M.D. and Douglas Cordell, M.D
Lloyd E. Rigler
Patsy and Robert Sung
Alice* and Norman Tulchin
Toby* and Bob Waldorf
Beryl Weiner and Judith Bin-Nun
Peter Gallegos Weiner and Margaret Weiner Gallegos

Sponsors / $3,000

Anonymous (1)
Teri and Roy Aaron
Dean V. Ambrose*
Gail* and James R. Andrews
Andre Boissier
Robin* and Albert Carnesale
Karla and Richard Chernick*
Kathi Belfer Cypres
Mary and Robert Estrin
Joan and William Feldman
Harriett* and Richard Gold
Sandy and Ron Goldman
Joan Snyder Goldwyn
Ruth C. Greenberg
Elizabeth and Gunter Herman
Enid and Stephen Koffler
Lee Dubin Lasker
Doreen and Meyer Luskin
Ann and Jerry Moss
Merle* and Peter Mullin
Bill and Carol Ouchi
Nancy and Richard Ross
Farhad Shah-Hosseini and Fariba Taghavi
Srila and Man Jit Singh*
Myra Waldo
Ron Watson
Daniel Ziv

Patrons / $1,000

Anonymous (3)
Professors Helen and Alexander Astin
Kaye and Tom Ballantyne
Jackie and Howard Banchik
bang Improv Studio
Janet Benjamin
Catherine Benkaim
Louis and Evelyne Blau
Jean and Herbert Bloch
Stuart Bloomberg
Stephanie DeLange* and David Body
Tracey Boldemann
Roz and Peter Bonerz*
Diane and David Braverman
Ron and Joyce Bronow
Adri Barr Crocetti and Bart Cannistra
Jill Cervant and Rich Carter
Elaine Hoffman and Jack Cherbo
Art and Nola Chester
Catherine B. Chester
Larry Chrysler
Laurel and Aaron Clark
Arthur L. Clark*
Irma and Lou Colen
Donald and Zoe Cosgrove
Rhea and Hal Coskey
Dr. and Mrs. Mitchel D. Covel
Earle and Arlette Crandall
Gilbert and Mary Levin Cutler
Cecilia Dan
Michael Dan
Marian and Donald DeWitt
Richard Del Belso
Carlene Cappelletti and Trista Delamere
James Dutka
Bobbi Elliott*
Drs. Thelma and Gerald Estrin
Marjorie Fasman
Carol Ann and Russell B. Faucett
Lorraine Fellman
Judge Jerry K. Fields and Valerie Fields
Esther Baird and Stanley R. Fimberg
Rose and Al Finci
Beverly and Chester Firestein
Betty Freeman
Eva* and Bill Fremont
William Friedkin
Lois and Jerry Gallop
Judith T. Ashmann and Robert Gerst
Judith and Leonard Gertler
Ms. Fariba Ghaffari
Michael and Karen Gilbert
Rose Gilbert
Bruce and Madelyn Glickfeld
Barbara Goldenberg
Herb and Irene Goldenberg
Elli and Orville Golub
Lenore and Bernard Greenberg
Rob Greenberg
Marlene and Marshall Grossman
Barry S. Gruber
Rachel Grynberg
Susan Winfield and Stephen Grynberg
Margaret Harrington
Sonny and Adrian Harris
Lois and Harold A. Haytin
Terry S. Herst
Margaret M. Hess
Susan H. and David L. Hirsch
Cheryl Holliday
Linda Hope
Jacquelyn and David Horwitz
Marcia H. and Herbert N. Howard
Kevin and Lisa Hunter
Freya* and Mark Ivener
Lee Ann and Melvin H. Jacobs Foundation
Linda and Jerry Janger
Beverly and Frank Jobe
Anita Karbelnig
Madelyn and Ronald Katz
Milly and Robert Kayyem
Diane Kessler
Aliza Lifshitz-Kravetz and Carl Kravetz
Sheelagh Boyd and Larry Layne*
Mrs. Harry Lenart
Ursula and Myron Levi
Janell Thorton Lewis and Randall W. Lewis
Raquel and Bertram Lewitt
Alan D. Liker
Roz Livingston
Beatrice* and Leonard Mandel
Janet and Robert Mann
Judith Martin
Pauline and Roger Mayer
Thom and Blythe Mayne
Rush and Larry Miller
Anita and Larry Miller
Marcy and Milton Miller
Jacqueline and Ted Miller
Rosalind and Hal Millstone
Joanne and Joel Mogy
Jerome Nash
Neiman Marcus, Beverly Hills
Rosemary and Milton Okun
Nancy Koven and Carter Omens
Greg and Nadine Parkos
Mimi Perloff
Astrid and Howard Preston
John Quisenberry and Kathleen Riquelme Quisenberry
Lee and Lawrence J. Ramer
Marjorie M. Ray
Cynthia Reich
Laura and John Ressner
Phil Robinson
Nancy and Brad Rosenberg
Patricia Rosenburg
Maxine and Eugene Rosenfeld
Adelyne Ross
Stephanie and Myron Roth
Mrs. Raymond Rothman
Armin and Barbara Sadoff
Maxine and Alan Savitz
Kelly and Clifford Schiffer
Charles I. Schneider*
Alan M. Schwartz
Sonia and George Segal
Stacy Dalgleish and Piero Selvaggio
Maria Semple
Mr. and Mrs. William Shamban
Ruth and Mitchell Shapiro
Sara Warshaw and Michael Shaw
Lawrence Sheehan
Betty and Stanley Sheinbaum
Karen and Tom Shepos
June M. Shoji
Laurie and Rick Shuman
Dr. Yossi Sidikaro
Alan Sieroty
Fred Silton
Jennifer M. Simchowitz
Catharine and Jeffrey Soros
Helen and Herbert Spiro
Sherry and Mitchell Stein
Laure and Daniel Stern
Susan and Lloyd Stockel
Bonnie Sturner, Ph.D. and Peter Silton
Nancy and Eric Sussman
Polly and Elwin Svenson
Dr. Allan and Roslyn Holt Swartz
Mr. and Mrs. Jack Tamari
Jeffrey Tamkin
Sylvia K. Thayer
Drs. Gwen and Stephen J. Uman
Magda and Fred Waingrow
Lesley Ann Warren
Robert Wass and Diane Levine
Suzanne Weil*
Joan and Joe Wertz
Patty and Richard Wilson
Wolfen Family Foundation
Cynthia and Bud Yorkin
Dr. Albert and Marilouise Zager
Marcie and Howard Zelikow

Donors / $500

Anonymous (1)
Benjamin and Eleanor Aaron
Libbie Agran
Dr. Yoshio and Mrs. Natsuko Akiyama
Judith and Thomas Arend
Laura A. Armstrong
Cecelia and Jeff Assaf
Dr. and Mrs. Oscar Averbach
Ray Azoulay and Kirk Blaschke
Mr. Barry Baker
Janet and Irwin Barnet
Anna Wong Barth
Mrs. Fred Bartman
Marjorie R. Bender
Marilyn and Alan Bergman
Stephanie L. Bierlein
Barbara Bills
Muriel and Gordon Bodek
Maynard and Linda Brittan
Bruce A. Brown, M.D., Ph.D.
Jo Ann and Ronald Busuttil
Aileen and Arnold Cohen
Helene and Prof. Edwin Cooper
Cynthia and Eldon Cotton
Fred and Emily Shappell Edelman
Jane Epstein
Mr. Max Factor III and
Dr. E. Jane Arnault Factor
Judith and Robert Faust
Mimi Feldman
Judy Fiskin and John Wiener
Dr. Judi Smith and Dr. Chris Foote
Sanford M. Gage
Steve Gallagher
P. D. Garvey and G. P. Martin
Fereydoon Ghaffari
Beverly and Bruce Gladstone
Rene' Goiffon
Charlotte and Robert Gold
Sheila and Michael Goldberg
Jason Golush
Drs. Linda and Stan Goodman
Ms. Sandy Gordon
Barbara and Bernard Grenell
Richard Gruber and Susan Claman
Ted Haimes and Nicole Lucas
Carol and Fred Halperin
Terry Heller
Zvia Hempling
David and Stacy Hertz
Doug and Lisa Holte
Helen Devor and Archie Hurwitz
Penny and Bill Hutchinson
Jaycie Ingersoll
Rebecca and Arthur Joseph
Joanne R. Jubelier, PhD
Jonathan Kagan
Samuel X. Kaplan
Diane Keaton
Mr. Neil Koenigsberg
Mr. and Mrs. Tef Kutay
Helene and Ed Lehman
Katharina Leone
Joan Lesser and Ronald Johnston
Susan and Harvey Levich
Bonnie and Dr. Robert Levin
Saul and Anita Levine
Linda Timmons and David Lieberman
Judge Sherrill D. Luke
Evie and Barry Marlin
Margalit and Mel Marshall
Carole Merritt and Alvin Chisik
Joyce R. Monkarsh
Barbara and Terry Mukai
Rachel Myerson
Dwight Nakagawa
Dr. Charles Y. Nakamura
Mumsey and Alan Nemiroff
Paulette and Ron Nessim
Patsy Paley Neu
Eleanor Neumaier
Carrie and Stephen Odell
Deborah Oppenheimer
Sheila and Maynard Ostrow
Mr. and Mrs. Jonathan Palo
In Memory of Daniel Pearl
Ann M. Philbin
Francine and Gerald Phillips
Nina Pircher
Mary Reich
Susan and Rufus Rhoades
Dr. Ari Rosenblatt
Cynthia Sands
Sandy Savett
Sandra Peich-Selig and
Jonathan Selig
Mr. and Mrs. Robert Shnier
Rick Siegel
Michaela Simpson and Reinhold Heil
George D. Smith
Susan Keran Solomon
Trish Soodik
Susan Spivak and Ed Rucker
Rosalie Swedlin and Robert Cort
Michael and Jesse Switzer
Jean and Brad Tabach-Bank
Judy and Mike Tarre
Gary Thompson
Karen Tobisman
Sue and Doug Upshaw
Anneliese Varaldiev
Laura Waisler
Chris Warner
Hope and Lee Warner
Cyrille Schiff and John Weingarten
Cynthia J. Wornham
Melinda Hayes and John Yamamoto
Carol and Stuart Zimring

Friends / $300

Anonymous (2)
Curtis Abramson and Lisa Case
Robert C. Anderson
Roscoe B. Anderson
Stephen and Dr. Susann Bauman
Anabel and Scott Beasley
Dr. Anne L. Coleman and
Dr. Thomas R. Belin
Dr. Janna Beling*
Terry and Lionel Bell
Tina M. Bennett
Laurie J. Bernhard
Marjorie D. Blatt
Merrily Weiss and Thomas Bliss
Rita and William Bondareff
Anita and Joel Boxer
Andrea Brandt
Ronda and Stanley Breitbard
Carla B. Breitner
Devra and Lester Breslow
Marie Brown
Bernard Bubman
Patricia and William Burnside
David Chernek
Lewis B. Chesler
Dean and Darcy Christal
Kaye Goldman Clarke
Shirley and Charles Cohen
Florence and Seymour Cohn
Mr. and Mrs. Fred Cowan
Robert E. Darby
Sandy Davis
Veronica and Larry Dressler
Jesse Dukeminier
Debby and Charles Edelsohn
Ralph and Jennifer Ehrenpreis
Sharon Bowman and
Joseph R. Fineman
Alfred Forrest
Patricia and Tomas Ganz
Ms. Jamie Garcia
Stephanie Geller, MD
Yitzhak and Taly Ginsberg
Deborah Glusker
Jerry and Ruth Goldstein
James Goodkind
Shirley and Bruce Gordon
Michael A. Gordon
Mark Gorman
Jackie and Stan Gottlieb
Dorothy and George E. Gourrich
Sylvia and Sherman Grancell
Betty Grauman
Susan Steinhauser and
Daniel Greenberg
Jaclyn Greenberg
Marcie Greenberg
Allen Grogan
Mrs. Harold (Janet) Gross
James Halliday
Lee and Murray Hausner
Arnona and Richard E. Horowitz
Eunice and Ralph Horwitz
Gloria and Willard Huyck
Larry Jacobson
Betty and Orrin Kabaker
Jo Ann and Charles Kaplan
Jacqueline and Richard Kaplan
Janet Karatz
Monica and Sheldon H. Kardener, M.D.
Joan Boorstein and Carol Katz
Dr. Susan Fleischman and Paul M. Katz
Lisa Kelly and Michael Seales
Robert and Marguerite Kenner
Drs. M. A. King and L. J. Holloway
James and Lois Klain
Elaine and Leo Klein
Sandra J. Klein and
Donald A. McCallum
Susanne and Franklin Konigsberg
Megan Koplin-Panzer
Ralph Kulajian
Felice D. Kurtzman and Josef Istrin
Ine and Ken Kutcher
Belle and Ed Landa
Cary and Hallie Lerman
Betsy B. Lesser
Marilyn and Leslie Levin
Bernard and Peggy Lewak
Nan Lewis
Elsa Longhauser
Cheryl Petersen and Roger Lustberg
Howard Lynn
Diane and Victor Marder
Amy and Harold Masor
Phyllis and Bert Massing
Christine Masters
Leona Mattoni
James McElwee
Ernest Meadows
Revlyn and Henry Melczer
Dr. David Meltzer and Mr. Jack Fine
Cynthia and Robert Mercer
Renee Meshul
Elaine and Marvin Meyer
Aimee and Michael Mitchell
Dr. and Mrs. Jerry Mitchell
Vizhier Mooney
Kathy and Michael Moray
Jun and Art Nakagawa
Temple and Donn Nelson
Jackie O'Dell
Adele and Abram Olodort
Laura Ozer and Stephen Ross
Elizabeth L. Paterson
Anne and Millage Peaks
Richard Pearce
Joy and Gerry Picus
Alice Platt
Sandra Post
Mildred and Marvin Ratner
Kay Rehme
Tad Robichaux
Enid and Bernard Rosenberg
Ken and Shelly Rosenberg
Daniel Rosenblatt
Lois and David Rosenfeld
Estelle and Leonard Ross
Michael L. Schaffer
Joyce Semple
Leslie and Doug Shaffer
Paul and Dr. Mary Jo Shane
Dorothy R. Sherwood
Steven M. Simons
Herbert and Marlene Singer
Ina Sinsheimer
Ann and George Smith
Teri Solomon
Mr. and Mrs. Mel Spears
Sue Stamberger
Fran Stein
Sylvia S. Stern
Phyllis Sues
Ann and Steven Sunshine
David and Robin Swartz
Drs. Marlene Sway and Dean Ramus
Relissa Tobman
Ali Torme
Lauree and Larry Turman
Christi Van Cleve and
William Roschen
Mary Vance
Carol and Arnold Vinstein
Peggy Weil and Richard Hollander
Max and Diane Weissberg
Celeste Wells
Ruth Wildhorn
E. Victor Wolfenstein
Orna Yarzin
Cathy Yoel
Vivian and Marc Zachary
Mary and Jerry Zinser
Arline and Gordon Zuckerman

*Royce Center Circle Board Members. This list reflects memberships as of March 17, 2003. We would appreciate notification of any omissions or errors.

UCLAlive Sharing UCLA Live with the Community

Design for Sharing

Since 1969, Design for Sharing has played an important role in reaching out to youth and the community, providing access for those who would not otherwise have the opportunity to experience the performing arts. DFS presents free Demonstration Performances by world-class performers for public school students, intimate music and dance workshops for youngsters in grades 1-3 and sponsors free ticket distribution for some 200 community organizations. More than 25,000 K-12 students attend DFS programs each year. DFS thanks its more than 800 members for supporting the arts in our community including the following major donors:

Circle of Muses / $10,000 and above

James A. Doolittle Foundation
Baret C. Fink
Ann and Jerry Moss
Beatrix and Martin Padway Foundation
The Plitt Southern Theatres, Inc. Employee's Fund
Roth Family Foundation
Dr. and Mrs. David Rottapel
Mimi and Werner Wolfen

President's Forum / $5,000-9,999

Mrs. Helen Bing
Goldyne R. Hearsh
Sony Pictures Entertainment
Yamaha Corporation of America
Anita and Julius L. Zelman Foundation
Max Zimmer and Pauline Zimmer Family Foundation

Sterling Benefactors / $2,500-4,999

Mr. and Mrs. David Abell
Alice Beckenbach
Frances and Sidney Brody Charitable Fund, Inc.
Shirle Carter
The Samuel Goldwyn Foundation
Good Works Foundation
Lissa Lingo Lakamp
Mr. and Mrs. Ralph Shapiro
Professor and Mrs. Paul Treusch

Distinguished Benefactors / $1,000-2,499

Phyllis and David Adelman
Aidlin Foundation
Leonard Apt, M.D.
Bill Graham Presents
Mr. and Mrs. William Bloomfield
Terri Bloomgarden
Mr. and Mrs. Saul Brandman
Marjore Chronister
Arlene Cobin
Colburn Fund
Sheila Coop
Hugo de Castro
Barbara and Bruce Dobkin
Dr. Audree Fowler
Pattikay and Meyer Gottlieb
Mr. and Mrs. Sherman Grancell
Ruth C. Greenberg
Carol and Irving Greines
Leslee Hackenson and Roger Allers
Mr. and Mrs. Harold Haytin
Mark Kornwasser
Dr. Susan B. Krevoy
Mrs. Yvonne Lenart
Ginny Mancini
Robin Meadow and Susan North
Mill River Foundation
Evelyn & Mo Ostin
Joan Palevsky
Mr. and Mrs. Gregg Perloff
Drs. Joseph and Marjorie Perloff
Mimi Perloff
Ruth Simon
Sidney Stern Memorial Trust
Mr. and Mrs. Joseph Sullivan
UCLA Long Beach Bruins
Mr. and Mrs. Fred Waingrow
Dorothy Wellman
Robert and Celeste Wolfe
Dr. and Mrs. Stanley Wolpert
Ruth Ziegler

Benefactors / $500-999

Anonymous
Anonymous
Mr. and Mrs. Roy Aaron
Mr. and Mrs. David Alpert
Shirley and Irving Ashkenas
Mr. and Mrs. Joe Balbona
The Stanley and Joyce Black Foundation
Mr. and Mrs. Louis Blau
Rosanna Bogart
California Doctors Symphony Orchestra Society
Cynthia and Eldon Cotton
Marion Dearing
Professor and Mrs. Walter Ebeling
Mr. and Mrs. Russell Faucett
Jules and Jacqueline Fogel
Reg and Penny Gipson
Mr. and Mrs. Richard Gold
Mrs. Ralph Goldwyn
Dr. and Mrs. Bruce Gordon
Elyse Grinstein
Linda Hope
Fred Huffman and Diane Leslie
Melinda Kodimer
Larry Layne
Joan Lesser
Diane Levine and Robert Wass
John Lithgow and Professor
Mary Yeager
Dr. and Mrs. Willard Marmelzat
Lou Mathews and Alison Turner
Dina Merrill
May and Jun Mori
Jerome and Carol Muchin
Evc and Mrs. Daniel Neuman
Florence Nulsen
Mr. and Mrs. Charles Oakley
Orchestra Society
Drs. Jeffrey Perloff and Jackie Persons
Edward Phillips, M.D.
Paul Scott
Seidman Family Foundation
Rick Siegel
Mary Lou Steinmetz
Drs. Stephen and Gwen Uman
Peg Yorkin

Sterling Sponsors / $250-499

Sara Adler
Dr. and Mrs. Yoshio Akiyama
Sylvia Barr
Cecile Bartman
Barbara Bernstein
Mr. and Mrs. David Booth
Ilana Brown
Dr. Mark Carlson
Cynthia Chapman and Neil Selman
Marcia Dickstein
Joan Doren
Mr. and Mrs. James Drummond
Elaine and Warren Deutsch
Mary Erickson
Marjorie Fasman
Lorraine Fellman
Marcelle Fortier
Samantha Fox
Maureen Frank
Dale and Don Franzen
Elizabeth L. Friedman
Leonard Gertler
Rose Gilbert
Peter Goldberg
Feris M. Greenberger
Mr. and Mrs. Herbert Horvitz
Blanche Howard
Howard and Joan Jaffe
Mr. and Mrs. Charles Kaplan
Ronald Kasper
Bernard Kastin
Milly Kayyem
Mr. and Mrs. David Kelton
John Christopher Kennedy
Phyllis Klein
Dr. and Mrs. Leon Knopoff
Jim Koenig
Richard and Anita Korngute
Mr. and Mrs. Thomas K. Lenehan
Ernest Lieblich
Gertrude Maier
Leona Mattoni
Shannon and Jeff Maurer
Mr. and Mrs. Roger Mayer
Mr. and Mrs. Robert McRae
Shirley Mikami
Philip G. Miller
Mr. and Mrs. Neville Ostrick
Catherine Olim
Mrs. William Pagen
Jonathan and Marilyn Palo
Mr. and Mrs. Robert Primes
Mr. and Mrs. Arthur N. Reicher
Dr. David Rodes
Patricia Rosenburg
Mr. and Mrs. Leonard Ross
Nancy Rubin
Mr. and Mrs. William Rutter
Mr. and Mrs. Robert Scott
Alan Sieroty
Ina Sinsheimer
Katherine Smith
Mr. and Mrs. Milton Stark
Bonnie Sturner, Ph.D. and Peter Silton
Gertrude Stoller
Mr. and Mrs. Larry Superstein
Dr. and Mrs. Elwin Svenson
Marta Taylor
Mr. and Mrs. Earl Timmons
Gus Velarde
Justices Charles and Miriam Vogel
Mary-Jane Wagle
Dr. Betty Walker
Pat Walter
Benjamin and Monika Weiner
Lillian Weiner
Mr. and Mrs. Edward J. Wenrick
Harold Williams
Rick and Karen Wolfen
Lillian Wurzel
Bonnie and Paul Yaeger
Buzz Yudell and Tina Beebe
Arline and Gordon Zuckerman

For further information and a complimentary Design for Sharing brochure, please call 310.825.7681 * As of March 17, 2003.

MAJOR COMMUNITY SUPPORT 02 / 03 SEASON DONORS

We gratefully acknowledge the ongoing support of UCLA Performing Arts endowment funds which play an important role in making each season possible:

The Ahmanson Foundation Endowment for Organ Programming
Design For Sharing Endowment
James A. Doolittle Endowment
Doris Duke Charitable Foundation Endowment Fund
Kevin Jeske Young Artists Fund
Ginny Mancini Endowment for Vocal Performance
Henry Mancini Tribute Fund
Merle & Peter Mullin Endowed Fund
National Endowment for the Arts Challenge Grant Endowment
The Plitt Theaters Fund for Design For Sharing
Royce Center Circle Endowment Fund
Sally & William A. Rutter Endowed Fund
Shirley & Ralph Shapiro Director's Discretionary Fund

UCLA Live programs are made possible by generous grants from:

The Doris Duke Charitable Foundation
Albert & Elaine Borchard Foundation
New England Foundation for the Arts
The Ralph M. Parsons Foundation
Sempra Energy

with additional support from:

Association of Performing Arts Presenters
Border Grill Santa Monica & Pasadena
California Arts Council
Consulate General of the Netherlands, New York
Drago Restaurant Group
Goethe Institut Inter Nationes Los Angeles
Hotel Bel Air
Hotel Del Capri
Italian Cultural Institute of Los Angeles
Los Angeles Magazine
Palomino Restaurant
The Peninsula Beverly Hills
Philip Morris Companies, Inc.
Tanino Ristorante

Sponsorship recognition and other benefits are available at selected performances and events.
For more information, please contact the development office at 310.206.0254

UCLA live
STAFF

DIRECTOR / David Sefton

ADMINISTRATION
Assistant to the Director / Yuko Saegusa

BUSINESS AND FINANCE
Director of Business and Finance / Valecia Phillips
Finance Analyst / Maureen Gant
Finance Analyst / Jodi Klein
Personnel/Payroll / Deborah Lighthall
Information Technology / Ed Kim

EDUCATION
Education Program Coordinator / Stacia Carpenter
Artist and Education Liaison / Ajna G. Burke
Advisor to Student Committee / Charlene Kellett

EVENT OPERATIONS
Theater Rental Coordinator /
Public Event Manager / Anna Cross
Event Manager / David McGrath
House Manager / Armen Hampartzoumian
Assistant House Manager / Ernie Ybarra
Head Custodian / Maxine Munnings

MARKETING AND COMMUNICATIONS
Director of Marketing and Communications / Shana Mathur
Public Information Officer / Nicole Cavazos
Advertising Manager / Rebecca Arce
Senior Publicist / Krista Fleischner
Publicist / Brian Yaeger
Marketing Associate / Abby Kavanaugh
Graphic Designer / Johnny Salinas, Brad Bartlett
Publications Manager / Christine Noriega

DEVELOPMENT
Director of Development / Terry Morello
Design for Sharing Director / Nancy Papalexis
Corporate and Foundation Partnerships / Christie Lesinski
Royce Center Circle / Daniel Thomas
Development Assistant / Michael Gary
Design for Sharing Assistant / Cara Dolan

PRODUCTION
Director of Operations / John Henson
Technical Director / David Muller
Stage Manager / Diane Connor
Stage Manager / Owen Lewis
Stage Manager / Phil Shofner
Stage Manager/Carpenter / Michelle Eckart
Production Coordinator / Steve Keeley
Call Steward / Damien Rozendal
Sr. Carpenter / James Bates
Sr. Carpenter / Ron Greene
Sr. Electrician / Jessica Wodinsky
Sr. Electrician / James Smith III
Audio Supervisor / Ron Thomas
Audio Engineer / Keith Endo
Audio Engineer / Barry Hogan

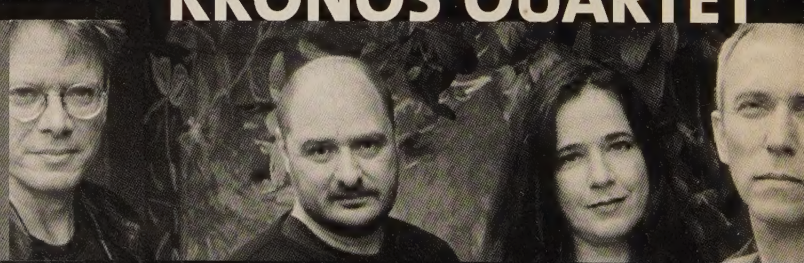
TICKETING
Assistant Director,
Central Ticket Office / Gerardo Galeano
Box Office Manager / Todd Goodlett

An internationally acclaimed producer and presenter of music, dance and theater, UCLA Live brings hundreds of outstanding and provocative artists to Los Angeles each year. Committed to supporting the development of new work, UCLA Live has commissioned pieces by major and emerging artists including Pina Bausch, the Kronos Quartet, Bill T. Jones, Philip Glass and Robert Wilson. Lectures, residencies, and extensive outreach programs expand the impact of its unparalleled performances that include a lively mix of distinguished masters and innovators from around the world.

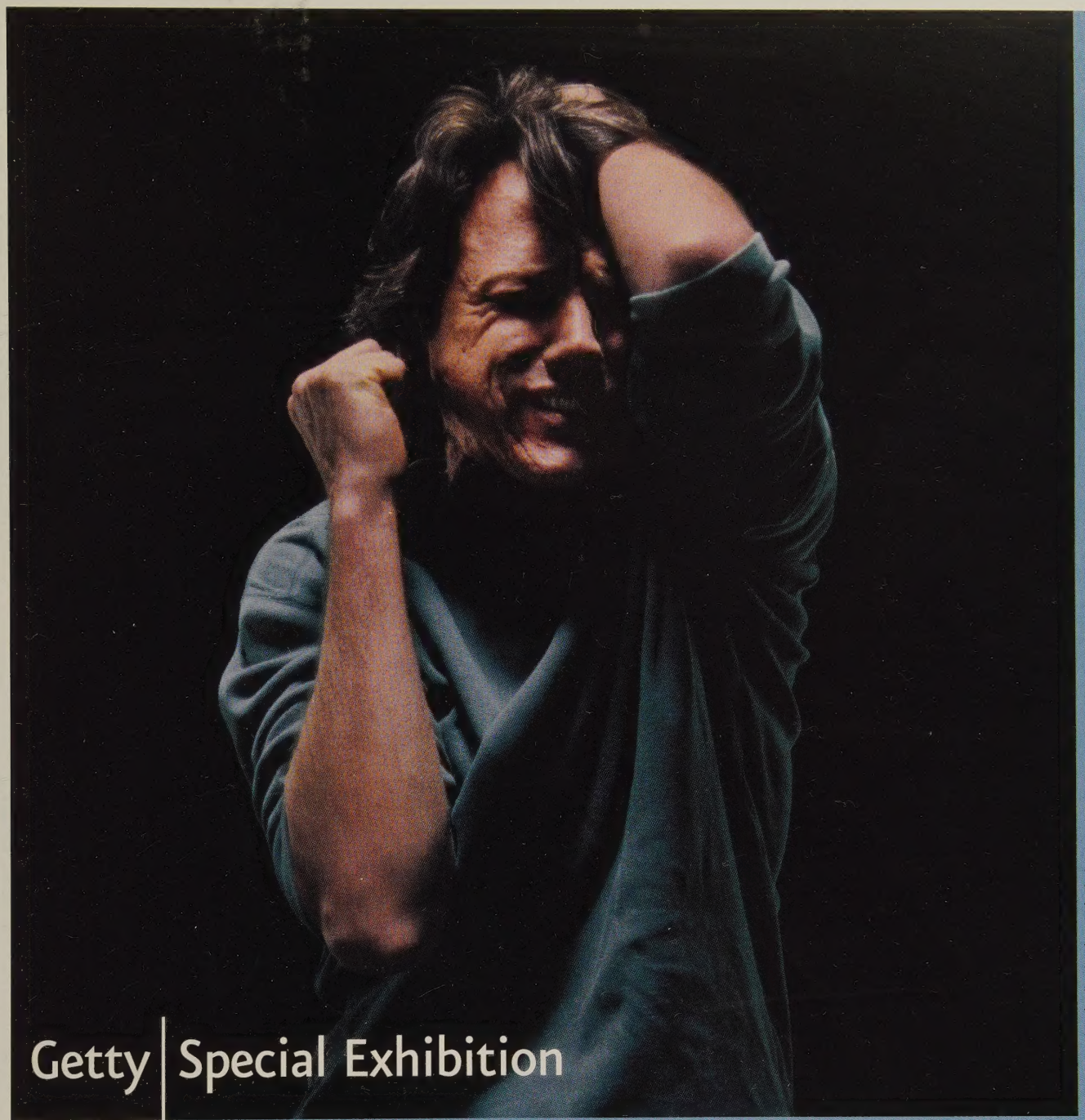
This year, UCLA Live welcomes
Artist in Residence
KRONOS QUARTET

In the spirit of collaboration and creative exploration, UCLA Live presents an Artist in Residence each season. This year-long program features diverse, internationally acclaimed artists whose works are characterized by a tireless innovation and artistic curiosity.

The Artist in Residence will create new works and collaborative pieces and will involve themselves with the UCLA program throughout the year.



Tickets UCLA Live 310.825.2101 / www.uclalive.com
Ticketmaster 213.365.3500



Getty | Special Exhibition

Silent Mountain (2001), Bill Viola. Photograph: Kira Perov

BILL VIOLA THE PASSIONS

Now through April 27

See recent work by pioneering video artist Bill Viola, including the debut of a new piece specially commissioned by the Getty.

Open Fridays and Saturdays until 9pm
No reservations needed

© 2003 J. Paul Getty Trust

GETTY®

ADMISSION IS ALWAYS **FREE** | OPEN TUE–SUN 10–6 | FRI AND SAT UNTIL 9PM | CLOSED MONDAY

PARKING $5, BASED ON AVAILABILITY. NO RESERVATIONS ARE NEEDED AFTER 4PM OR ON WEEKENDS.

THE GETTY CENTER, LOS ANGELES 310.440.7300 WWW.GETTY.EDU

Rated The #1 Tasting Vodka In The World.

In 1998, the Beverage Testing Institute of Chicago conducted a blind taste test of more than 80 vodkas. They awarded points based on smoothness, nose, and most importantly, taste. Of all the vodkas, Grey Goose® Vodka emerged victorious, receiving 96 points out of a possible 100.

Founded in 1981, the Beverage Testing Institute conducts tests in a specially designed lab that minimizes external factors and maximizes panelists' concentration. The Institute selects judges based on their expertise, and its tasting and scoring procedures are widely praised as the best in the industry.

Rank	Vodka	Country
96	GREY GOOSE® VODKA	FRANCE
94	Canadian Iceberg Vodka	Canada
93	Stolichnaya Gold Vodka	Russia
92	Staraya Moskva Premium	Russia
91	Van Hoo Vodka	Belgium
91	Stolichnaya Vodka	Russia
90	Tanqueray Sterling Vodka	England
90	Rain 1995 Harvest Vodka	USA
89	Ketel One Vodka	Holland
88	Wyborowa Vodka	Poland
87	Kremlyovskaya Vodka	Russia
86	Finlandia Vodka of Finland	Finland
86	Alps French Vodka	France
85	Skyy Vodka	USA
82	Original Polish Vodka	Poland
82	Glenmore Special	USA
82	Fleischmann's Royal Vodka	USA
81	Mr. Boston Vodka	USA
80	Pole Star Vodka	Poland
80	Luksusowa Potato Vodka	Poland
80	Absolut Vodka	Sweden
78	Cardinal Vodka	Holland
78	Barton Vodka	USA
78	Barclay's Vodka	USA
78	Amazon Vodka	Brazil
76	Skol Vodka	USA
74	Smirnoff Vodka	USA
74	Crystal Palace Vodka	USA
74	Belvedere	Poland
72	Schenley	USA
69	Mr. Boston's Riva Vodka	USA

NOTE: THIS REPRESENTS A SAMPLING OF THE 80 VODKAS TESTED
SOURCE: (BTI) BEVERAGE TESTING INSTITUTE INC.

www.greygoosevodka.com

WINNER OF THE PRESTIGIOUS WORLD SPIRITS CHAMPIONSHIPS

BEST NEW PRODUCT INTRODUCTION

Grey Goose® Vodka 40% Alc./Vol. (80 Proof) Distilled from grain. Imported exclusively by Sidney Frank Importing Co., Inc. New Rochelle, NY 10801 • Photo: Dan Goldman